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ART DIGEST #2

THE NEWS AND OPINION OF THE ART WORLD



Torso of a Man:
Egyptian, 4th Dynasty
See Page 8



Mers-el-Kebir, Cote d'Afrique

EUGENE DELACROIX

Watercolor, 7 x 10½ inches. Painted in 1832. Robaut No. 1635, Page 421. Delacroix Sale, 1864, No. 574; Chocquet Sale, 1899, No. 113. Collection: Edgar Degas; Chocquet, Paris.

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Resolution 79

AS FAR BACK as any of art's "oldest inhabitants" can remember, there has been strong sentiment in favor of a Department of Fine Arts in the federal government. Elsewhere in this issue is reprinted in full a joint resolution introduced last January into Congress that calls for an executive department of Art, Science and Literature—with provision for an under-secretary in fine arts. Backed by the Administration, plus the united support of the strongest organizations among musicians, writers, architects and actors, the bill has an excellent chance of passing at the coming session of Congress.

The resolution was introduced by Representative William I. Sirovich of New York, was referred to the Committee on Patents, and given hearings. A rush of emergency business in Congress interrupted the hearings, but they are scheduled to be resumed in January. It looks now as if the art world will be given a department in the federal government, whether it likes it or not.

Of all the parties concerned, painters and sculptors alone have had a hopelessly inadequate hearing because no initiative has yet been taken to discuss the resolution among them. In the remaining time left, THE ART DIGEST will conduct a forum of discussion to arrive at some concrete program for such a hypothetical department. Otherwise, in the face of their own apathy, artists may get a department in the federal government shaped entirely by musicians and theatrical people.

Readers of this magazine are invited to voice his or her opinion on the resolution, giving wherever possible constructive suggestions. Many of your letters will be reprinted in THE ART DIGEST, all of them will be forwarded to the Committee on Patents at the time hearings are resumed. Dr. Sirovich has pledged full co-operation with THE ART DIGEST in helping it inform the art world of the bill and its ramifications.

In discussing the resolution with an ART DIGEST representative, Dr. Sirovich pointed out that, as it now reads, it is nothing more than an abstract idea which, to be transformed into a workable department, requires the wholehearted interest and collaboration of the artists themselves. The bill, he says, is an endeavor to bring together the widely scattered governmental agencies that have to do with art into one definite department; to provide within the structure of the government a voice for the worst organized and yet one of the most important groups of people in American life; to promote legislation for them; to better their status and economic well-being; and to throw the influence of the United States government on the side of living artists—the born and unborn geniuses of paint, of the theatre, of music and sculpture.

As it now reads there will be many artists and art lovers opposed to the resolution. The time to voice either favor or disfavor is before the bill is voted upon. The important thing at the moment is to shape the bill in the best possible way from the point of view of fine art, because the bill may

pass anyway—shaped to fit the needs of the other arts that have been articulate in their demands.

These questions come to mind. What can an under-secretary of art do for artists, art educators, museums, collectors, art dealers and art consumers? What existing governmental agencies can efficiently be brought together in this department? What legislation does art need and want? These are just a few of the questions that must first be answered before we decide for reasons of increased taxation, bureaucracy, political restrictions, etc., that there should or should not be such a department.

Read the resolution, think about it, and then please write what you think. It is reprinted on page 17.

Moving Day in Syracuse

BEHIND THE ANNOUNCEMENT that the Syracuse Museum is moving from the top floor of the city library to a building of its own (page 21) lies a long story of hard work, devotion to a cause and an unrelenting struggle against discouraging odds. Anna Wetherill Olmsted, the director, her fellow-workers, and those culture-loving citizens of Syracuse who contributed to the community-wide campaign for funds should feel the satisfying warmth of pride in a job well done.

The Syracuse Museum of Fine Arts, founded in 1896 by George Fisk Comfort, one of the founders of the Metropolitan Museum, was the first of the nation's art institutions to concentrate solely on the development of a collection of American art. Far from languishing in what Miss Olmsted has aptly called her "attic" quarters in the Carnegie Library Building, the Syracuse Museum has been one of the most active small-city museums.

Realizing that the duty of the small museum is to cultivate and encourage the art-life of its own community, not to try to compete with the wealthy institutions of the great centers of population, it holds each year open exhibitions for artists of the vicinity, co-operates with all other cultural institutions of Syracuse, assumes the leadership in training the children of the community to appreciate and understand artistic values, and sponsors travelling exhibitions of high importance. International eminence has accrued to the City of Syracuse through the progressively successful presentations of the Robineau National Ceramic Exhibition.

The remembrance of a cold, snowy day last winter, when Miss Olmsted conducted the writer through the spacious rooms of the deserted Knights of Columbus Hall and talked with glowing enthusiasm of plans for the future, carries with it a confident prediction that in the years to come the Syracuse Museum will consolidate its position as one of the most important and successful small-city museums in the country. On such zeal and courage is being written the story of a great nation turned from the exploitation of abundant natural wealth to the worship of the finer, indefinable things of the soul and the mind.

Syracuse has added yet another vital chapter.

"Where to Show"

IT WAS five years ago that THE ART DIGEST first presented what has since grown to be one of its most valuable services to the artists of America, the "Where To Show" calendar, an accurate and complete listing of competitive exhibitions throughout the country, printed months in advance. In it artists can find all the information necessary to exhibit their works to a nation-wide audience, to compete for prizes and honors, to win national publicity, without which in modern America many a talent is destined to bloom unseen.

At this time THE ART DIGEST wants to thank those museum and organization directors who have through the years so

[Editorials continued on page 4]

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**WATER COLORS by
WALTON BLODGETT**

October 18 - 30

**MONTROSS GALLERY
785 Fifth Avenue New York**

THE ART DIGEST is published by The Art Digest, Inc.; Peyton Boswell, President; Joseph Luyber, Secretary-Treasurer; Helen Boswell, Vice-President. Semi-monthly, October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell; Assistant Editors, Helen

generously co-operated in this work. Without them the task would have been impossible. In the magazine's files are scores of "Where To Show" letters in which the staff takes personal pride. Some tell of open exhibitions that have greatly enlarged their scope through this listing; others tell of societies and organizations whose membership roles have expanded; still others tell of unknown artists who "took a chance" after consulting this calendar and, in at least five cases, won first honors in national competition with their fellows.

That a simple idea, born on a sultry August day in 1932, could come to mean so much to living American artists is shown by the fact that other art periodicals are just now beginning to "follow suit." Artist readers of THE ART DIGEST will find the "Where To Show" on page 34 of each issue until the end of the season.

A Solomon Solution

THIS IS THE SAD SAGA of a Cleveland sculptor who found himself between the devil and the deep blue sea—and still isn't certain which is the lesser of the two evils.

With recurring frequency come reports of building trade unions encroaching on the personal freedom of painters and sculptors. The latest report is from Cleveland, where William M. McVey, local sculptor, was not permitted to do his own carving on the walls of a housing project and, though he was willing to join the stonecutters union, was refused membership because there are too many organized stonecutters out of work.

McVey was selected to carve 14-foot panels of stone depicting the life of Paul Bunyan, legendary giant of the Great Lakes timber country. He had previously worked on a Federal Art Project in Texas. "I was advised to join the union when I got back to Cleveland," the Cleveland News quotes him as saying, "but when I applied I was told that I couldn't because four or five union members were out of work. There are no hard feelings. They are a fine bunch of Scotchmen, but they consider stonecarving their domain."

McVey has decided to accede to the union demands and the lowest bidder will be given the cutting job. He will work from McVey's scale models and designs. "Of course," says the sculptor, "I don't suppose it will make a whole lot of difference who does the work. But when I do the work I usually make some changes from the original design as I go along. No cutter who is copying them would make such changes."

Pending completion of the panels, McVey is withholding final judgment of the union's arrangement. Meanwhile, the question arises: Who should sign the sculptures, the artist who designed them or the stonecutter who did the actual work?

ADVICE ON PURITY: "Carl Hoerman, Michigan's famous dune and desert artist, advises the young artist thus: 'If you want to paint to sell, do pure landscape. The public is sentimental concerning them, but the use of even the smallest architectural detail will bring another reaction.'"—Poli in the Detroit Free Press.

See page 34 for "Where to Show," an advance listing of open, competitive exhibitions throughout the country.

Boswell and Paul Bird; Business Manager, Joseph Luyber; Circulation Manager, Esther G. Jethro.

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The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XII

New York, N. Y., 15th October, 1937

No. 2



Dust to Dust: ROBERT PHILIPP (United States). First Honorable Mention and \$400 Prize

School of Paris Sweeps 1937 Carnegie International Awards

EUROPEAN ARTISTS this year made almost a clean sweep of the prize awards at the Carnegie International Exhibition of Paintings, which opened today in Pittsburgh for public viewing until Dec. 5. Painters from the Old World carried off seven of the eight prizes, with Germany for the first time receiving major recognition, together with such other Mid-Continent nations as Austria and Czechoslovakia.

Last June, it will be remembered by readers of THE ART DIGEST, Homer Saint-Gaudens, director of fine arts at Carnegie, was quoted by a ship reporter on his return from Europe as saying: "There are no geniuses or masters in Europe today." Evidently the jurors and Mr. Saint-Gaudens did not see eye-to-eye. Also paradoxical in the 1937 International is the fact that in an exhibition made up for the most part of representative art, the awards went to paintings of advanced tendencies. As is its custom, THE ART DIGEST reproduces all of the prize-winning canvases.

Georges Braque, French abstractionist, won the first prize of \$1,000 with his *The Yellow Cloth*. Second honors, worth \$600, went to Felice Casorati of Turin, Italy, for his *Woman Near a Table*. The third prize of \$500 was awarded to Josef Pieper of Düsseldorf,

Germany, for his informal *Family Portrait*.

Robert Philipp of New York City was the lone American winner, taking the first honorable mention and \$400 with his *Dust to Dust*. Second honorable mention, worth \$300, went to the German-Austrian painter, Oskar

Kokoschka, for his view of *Karlsbrücke, Prague*. The artist now resides in Prague. Emilio Grau-Sala, young Spanish painter of Barcelona, now resident in Paris, received third honorable mention and \$200 for his *Carnival*. The fourth honorable mention and \$100 was awarded to Marcel Gromaire of Paris for *The Night Watchman*. The Allegheny County Garden Club Prize of \$300 for the best flower painting went to Vaclav Spala, of Prague, Czechoslovakia, for *Still Life with Flowers*.

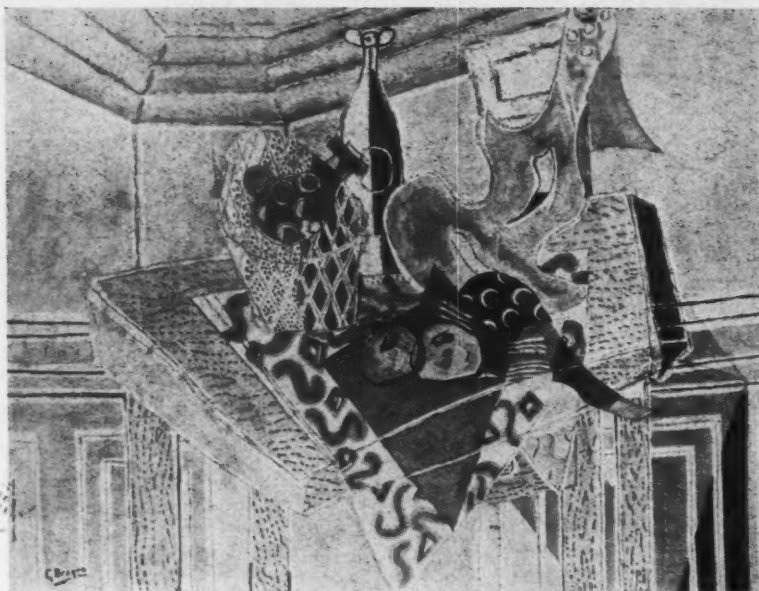
The jury of award was composed of Henry Varnum Poor and Judson Smith of the United States, Raoul Dufy of France, and Ferruccio Ferrazzi of Italy. Homer Saint-Gaudens was the chairman.

There are thirteen nations represented in the 1937 International—England (57), France (60), Germany (33), Italy (34), Spain (25), Poland (22), Belgium (16), Czechoslovakia (12), Sweden (13), Holland (13), Denmark (8), Norway (7), and the United States (107). Of the 407 exhibits, 300 are by Europeans and 107 by Americans. There are also 100 more artists represented this year than last, when the show was limited to six nations. An interesting feature is the number of artists who are appearing for the first time in

Philadelphia Spoke

THE ART DIGEST is pleased to report that "Philadelphia Retreats" is no longer true. Latest reports show that the situation, from the critical point of view, has materially improved. Dorothy Grafty has been re-engaged by the Record, though she will be confined to less than her former space. W. E. Baum continues, without any interruption, to report art for the Evening Bulletin in his always informative and interesting Saturday column. The managing editor of the Inquirer states that "we now devote a half page to art comment and criticism, whereas in former seasons the usual allotment was two columns." R. Edward Lewis and Michael Shaw are the new critics of the Inquirer. THE ART DIGEST wishes them the best of success. The retreat stopped when the Philadelphia art world spoke.

15th October, 1937



The Yellow Cloth: GEORGES BRAQUE (France)
Awarded First Prize of \$1,000

an International. Out of the total number of 372 artists, 89 are making initial appearances in this, the only annual, international exhibition of contemporary paintings in the world.

Braque, winner of the first prize, was born at Argenteuil, France, in 1881, and has artistically come under the influence of Signac, Van Gogh and Cézanne, mostly the latter. He deserted the group known as "les fauves" to "invent," with Picasso, Cubism, which was in a measure a reaction to the "Fauvisme" movement. Even before Picasso, Braque was experimenting with the cube and deciding that "we must not imitate when we wish to create. The appearance of things is not to be imitated, for the appearance of things is merely the result of them."

The elementary experiments of Braque and Picasso about 1908 in reducing nature to geometrical forms, suggested by Cézanne's remark that "all nature can be reduced to the cube, the cone and cylinder," were dubbed "Cubism" by Matisse. While Cubism was an incident to Picasso to be passed over on his way toward contemplation of neo-classic form,

Karlsbrucke, Prague: OSKAR KOKOSCHKA (Austria)
Second Honorable Mention and \$300 Prize



Braque continued to develop and define Cézanne's theory. One does not think of Cubism as a form of tradition, but Braque feels that it is closely allied with the classic spirit of French art. "I like the rule, the discipline, which controls and corrects emotions," he says. "Nobility arises from the reticence of emotion." Braque first exhibited in the Carnegie in 1928.

Felice Casorati, second winner, was born at Novara, Italy, in 1886 but spent his youth at Padua. Previous to embarking on a painting career, he took his degree in law and later became an accomplished musician. Without any formal art training, he began to paint in 1907. That year, almost his first work, a portrait of his sister, was accepted for the Venice Biennial, and this success determined the career of the young Casorati.

The work of Casorati's first period shows the influence of Titian and a little later that of Breughel. But unsatisfied with the direction his art was taking, he soon started to experiment with stylization and simplification. Following the Great War, in which he served, he continued his studies of the relation of planes, which he considers the essence of paint-



Family Portrait: JOSEF PIEPER (Germany)
Awarded Third Prize of \$500

ing. Casorati first felt the influence of Cézanne at Venice in 1920, though he had already been working independently of any external source toward much the same direction. Gradually, he developed his present style with its antitheses of the archaic and the modern, of the realistic and the abstract. Casorati is a Carnegie veteran, having served on the jury in 1927.

Josef Pieper, making his initial appearance in America, was born in Westphalia, Germany, in 1907, but now lives in Düsseldorf. After studying under Junghans at the Academy of Düsseldorf, he travelled for two years in France and Italy, and then taught for a year at the Art Work School of Essen. Pieper's style has undergone considerable change. In 1929 he forsook the objective style of painting, in which he had been trained, and while he did not become abstract in any sense, he began to develop along strongly personal lines. In 1932 he returned to objectivity, but with a different point of view. He subdues every ele-



Carnival: EMILIO GRAU-SALA (Spain)
Third Honorable Mention and \$200 Prize

ment in his painting—drawing, color, form, substance—to achieve “reality from within rather than from without.”

Robert Philipp, the only American to win a prize, was born in New York City in 1895. He studied first at the Art Students League

under Du Mond and Bridgman, and at the National Academy of Design under Volk and Maynard. He was elected an associate member of the National Academy in 1935. Philipp's first honorable mention picture, *Dust to Dust*, morbid, powerful and dramatic,

The Night Watchman: MARCEL GROMAIRE (France)
Fourth Honorable Mention and \$100 Prize



Woman Near a Table: FELICE CASORATI (Italy)
Awarded Second Prize of \$600

shows an increasing interest in mass construction, freedom from conventional form, and a building up of an effective atmosphere that carries conviction.

Oskar Kokoschka, born in 1886 at Pochlarn, [Please turn to page 14]

Still Life With Flowers: VACLAV SPALA (Czechoslovakia)
Allegheny County Prize of \$300





Peasants in the Field: PISSARRO
Lent by M. Knoedler & Co.

Brooklyn Museum "Reopens" in Modern Dress

THE SUCCESSFUL CONCLUSION of a four-year program of extensive physical reorganization at the Brooklyn Museum is being celebrated this month with the opening of several major exhibitions, a general "house-warming" of the reinstallations, and the setting aside of a well-filled seven days designated as "Brooklyn Museum Week."

The thorough renovation and remodeling of the interior and exterior of the museum's building has been going on under a schedule of modernization conceived in 1932 by the director, Philip N. Youtz. In 1935 the 6-story building was drastically altered with the aid of TERA facilities and at that time a contemporary architectural style was adopted both inside and out wherever possible in the remodeling. During the past two years the collections have been rearranged for more logical continuity and to allow a greater flexibility in display.

Signalizing the completion of all this work are a series of special exhibitions offering a varied diet in art and archeology extending from Egyptian antiquities to a well selected and instructive showing of four outstanding American impressionists. Among the new features in the museum are the rearranged Charles Edwin Wilbour Gallery of Egyptian art, the William A. Putnam print study room, a splendid and efficient solution to the problem of storage and availability of prints; the Renaissance Galleries containing the Frank Lusk Babbott, Michael Friedsam and other collections; the rearranged Hall of Mexican Art, of which Brooklyn Museum is an important repository; the galleries of the textile division; and the installation of a modern restoration laboratory.

Of special interest in the new exhibitions is the New York Historical Society's loan of Egyptian and Assyrian art, collected many years ago and comprising some of the most important Egyptian pieces in America. It was gathered during the early period of Egyptological excavations before restrictions were placed on the export. The bulk is made up of the Abbott collection which was purchased by popular subscription in New York in 1860. In America, and in the Christian countries in general, these Egyptian excavations of the mid-19th century had more than

an art or archeological interest for the people; they were authenticating biblical history at a time when science had seemingly invalidated chapter after chapter of the Holy Scripture.

Outstanding pieces in the Egyptian loan are an 11th Dynasty temple relief from Hermonthis, and an unusually comprehensive and fine group of toilet spoons and toilet dishes, chiefly of the 18th Dynasty; the famous caricature of a mouse being served by a cat—celebrated as Mickey Mouse's ancestor—on a carved vase of the 18th Dynasty; and three mummified bulls.

In order to coordinate the museum's Wilbour collection of Egyptian objects with the Historical Society loan the chronological order of the former has been reversed. Proceeding through the Wilbour collection to the lat-

Girl in White: MARY CASSATT



ter loan the visitor will proceed from the Roman period of Egyptian art backward through the ages to the Old Kingdom and predynastic exhibits. Brooklyn's own collection is particularly rich in Tell-el-Amarna reliefs, sculptors' models, and other objects. Placed on exhibition for the first time is a bronze statue of Amon inlaid with gold and lapis lazuli, a sunk relief of the head of a princess, retaining much of its color and dating from the Empire, and a life size limestone statue of a man dating from the 4th Dynasty (see cover reproduction) which is probably the finest Egyptian sculpture in the museum.

The American Impressionists show features the four leaders of that important 19th century movement in America, and works by many of the French artists who were influential in its inception in France. Mary Cassatt, Childe Hassam, J. H. Twachtman and J. Alden Weir are represented in their development with a score of canvases each and nearby are impressionist works by Monet, Sisley, Pissarro, Degas, Morisot.

A print exhibition has been arranged to show a sample of the museum's collection which now includes the rare set of Goya's *Capriccios* series and the early Pirenesi *Cariceri*. The show includes master print makers from American and European schools. A special exhibition of ceramics, arranged and staged by the museum's "internes" continues.

Commenting on Brooklyn's progress in the past few years, Edward Alden Jewell, New York Times critic, characterized the museum as "one of the best equipped, best arranged and pleasantest of our modern American museums; one of the few that can demonstrate the virtually entire disappearance of the albatross, 'museum fatigue'."

New Jersey Sees the "Cape"

Work by Provincetown artists will form the opening exhibition of the Paper Mill Playhouse, Short Hills, N. J., on Oct. 18. The list of familiar names is headed by Richard Miller, whose portraits and figure studies have won recognition in academic circles. Another Cape Cod resident, Henry Hensche, art teacher, will be represented by several large oils, while his wife, Ada Raynor Hensche, will exhibit New England landscapes.

The block print section is dominated by the work of Tod Lindenmuth and Blanche Lazelle. John W. Gregory and his sister, Dorothy Lake Gregory, will contribute lithographs, wood cuts and dry points of Provincetown subjects. Other exhibitors will be William H. W. Bicknell, who specializes in portraits and etchings; William Boogar, Jr., best known for his small bronzes of gulls and fish, and Vollian B. Rann, who divides his interest between the sea and portraiture. His portrait of Frank Carrington, director of the Playhouse, will be included in the coming show.

R. I. P.

When the Cézanne exhibition opened at the San Francisco Art Museum on Sept. 6, H. L. Dungan, critic of the *Oakland Tribune*, "made mention" of it, but since then he has been chided by persons "involved in art" because he had no further word. His reply is that "all that could be written about Cézanne has been written, with some words spilling over the edges."

He liked the show "but took it calmly. Cézanne's position in art history is well known—perhaps too well known, if you get the viewpoint of an art gallery goer who sees too many minor artists copying him. Let him sleep in peace and the copyists have nightmares."

A Collector Speaks Words of Wisdom

FRANK CROWNINSHIELD, former editor of *Vanity Fair* and an art collector of wide experience, gives in a recent issue of *Vogue* some of the sagest advice that has yet been offered the amateur collectors who read with breathless awe the opinions of the great art "experts" and hesitate to follow with firm tread the dictates of their own taste. Discussing the almost incredible changes in opinion among collectors and experts from one generation to another, Mr. Crowninshield, under the Newdealish title "Collective Bargaining in Art," says in part:

"You will find that your pleasantest hallucination in collecting is that you are an infallible judge of paintings—a creature blessed with the clairvoyance of a sorcerer, the eye of a hawk, and the nose of a bird-dog. But, even if you are so endowed, you will find that there are many difficulties in your path. A few of them I will make bold to set down for you.

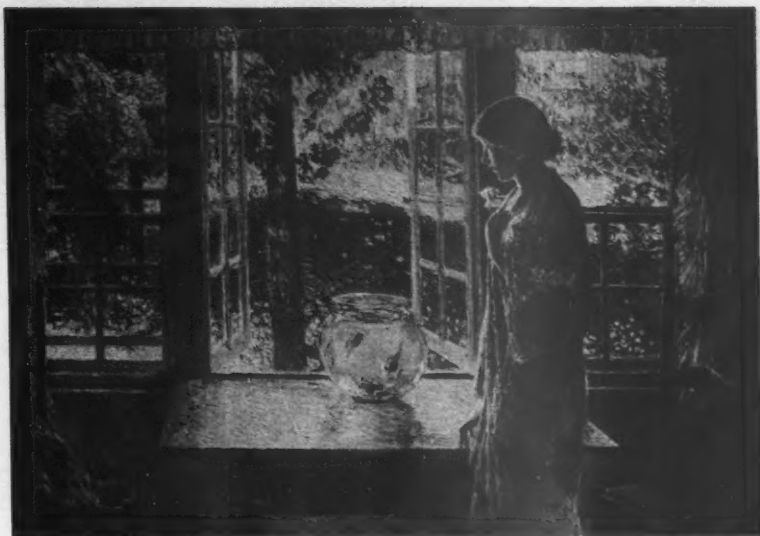
"First of all, you will find that there are fashions in modern pictures—particularly in the French school; that painters, like the moon, have a way of waxing and waning in glory.

"As an example: fifty years ago, William H. Vanderbilt—the son of the old Commodore—had gathered together, with the help of the more knowing critics, dealers, and connoisseurs, the best private collection of modern paintings in America. His choice of masters was followed by many of the collectors of his day. Spurred by his example, too, the American museums began buying canvases by the masters in his collection—Meissonier, Mauve, Henner, Van Marcke, Rico, Diaz, Schreyer, Théodore Rousseau, Israels, Cazin, Troyon, Daubigny, Gérôme, Ziem, Vibert, Bouguereau, Détaillé, Harpignies, Millet, and Corot. All of those twenty painters, with the exception of Millet and Corot, are entirely out of fashion today. Furthermore, most of the Millets—the *Angelus*, for example—have begun, probably because of Millet's use of bitumen, to grow dark.

"There is another danger. Artists (particularly French), in their lifetime usually paint in two, three or four separate manners. Picasso has painted in as many as eight. The current manner of a painter, though it may be at the time very much in vogue, is often supplanted in public favor by his later, or even his earlier, manner. For forty years the entire world—including Mr. Vanderbilt—liked inordinately Corot's feathery trees, silver glades and fairylake nymphs. Today the Corots in greatest demand are his figure pieces, painted when he was a young man in Italy. The nymphs, glades and feathery trees are no longer in the high mode of collecting.

"Again, certain modern painters, whatever their manners, have a way of going entirely out of fashion, only to come back into favor again—Lautrec, Marie Laurencin and Matisse, for example. Bouguereau, another example, is beginning once more to be acquired. The same point may be made about some of the old masters. Greco has been dead for some 300 years, but 40 years ago Zuolaga, the Spanish painter, bought many of his Grecos for a little less than \$1,000 each. Today Greco is considered the old master, par excellence, and his pictures are bringing fantastic prices in every country. . . .

"In collecting the works of contemporary painters, whether American or French, anything like clairvoyance is difficult to achieve. For one thing, a truly great painter never



Gold Fish Window: CHILDE HASSAM

Acquired by Currier Gallery of Art for its Collection of American Painting

Amid the contemporary chaos of a world gone apparently mad—headlines tell of the Spanish Revolution, neutrality, boycott, the undeclared Sino-Japanese war, *l'affaire Black*, mounting governmental deficits, *Wall Street* fluctuations, fratricide between labor unions—it is encouraging to note that the demand for fine paintings and others art works of established value is steadily increasing over a year ago. Each week brings announcements of several works of art finding new custodians either in public museums or in private collections. Reports so far this season, despite extraneous disturbances, indicate

seems to be recognized until he reaches the age of 50.

"Picasso is the best known and most gifted of living painters, and yet in the first Picasso show in America (1911) held for three weeks at the Stieglitz gallery in New York, the sales amounted to only \$12. Three years ago Picasso refused an offer of \$24,000 from an American collector for a painting by him of a little boy in fancy dress, but, 25 years ago, he was glad to give Gertrude Stein an occasional canvas in return for two or three good dinners, a friendly shake of the hand and a quite inconsiderable check.

"When Degas was young, he sold a canvas to a French dealer for 500 francs. Before he died, he saw the same picture sold at auction for 800,000 francs. When Renoir asked him how he felt about the sale, he said, 'Like the race-horse when he sees the jockey getting all the money.'

"In the case, too, of the American artists, their 'success' stories often have the same dénouement. No one bought the sincere and beautiful paintings of Thomas Eakins or those of John Kane (the latest example of the forgotten man in American art) until they were dead. Ryder sold his *Temple of the Mind*—now in Buffalo Museum—for \$500. Later John Gellatly offered, unsuccessfully, \$25,000 for the same canvas.

"As a rule, there is danger in collecting too many nudes, however admirable they may be as works of art, for the reason that they are usually more difficult to dispose of. . . .

"Be a little wary of investing your money in fashionable portraits. The successful American man of affairs, as well as the average American woman of position and means, has a quite unreasonable fear of collecting modern pictures, however secure the position

the trend is definitely upward. The latest important acquisition to be published is the entry of Childe Hassam's famous *Gold Fish Window* into the permanent collection of the Currier Gallery of Art at Manchester, New Hampshire, through the agency of the Macbeth Galleries. The picture is a typical example of the art of that American Impressionist who, with shimmering palette of pastel tones, paid homage to beauty wherever he found it, lived to see, though little impressed, the invasion of moderns and the popularity of the "American Scene"; died just before the "social conscious" school attained prominence.

of the painters who created them. And yet, extraordinary as it may seem, the same people will unhesitatingly order a portrait, for a preposterous price, from a fashionable portrait painter—usually a foreigner. . . .

"Try, if possible, in buying your paintings, to profit from the advice of an artist whose taste and æsthetic flair are unquestioned. Remember that, with few exceptions, the great picture collections, both here and in Europe, were assembled with an artist-connoisseur hovering, as a consultant, somewhere in the background. Arthur B. Davies, for example, played an important part in forming the collection of Lizzie Bliss. It was W. J. Glackens who first introduced Dr. Barnes to Renoir. Without Mary Cassatt, the Havemeyer collection, now in the Metropolitan, could hardly have been assembled. Failing an artist of intuition to guide you, be ready to trust the advice of one of the better-known dealers. . . .

In conclusion Mr. Crowninshield advises: "Do not be afraid to make mistakes! Remember that the Luxembourg accepted all of Caillebotte's collection except his magnificent group of Cézannes, which, they announced, were 'paintings of a second order.'"

"Thus," comments John William Rogers of the *Dallas Times Herald*, "even the experts who imagine they know all there is to know about art have no north star of standards. Then, provided you approach pictures with sincerity and humility, there is no need to stand too much in awe of expert judgments or to take them too seriously. Provided you honestly take the trouble to try to read the language of painting, your own opinion may be worth quite as much as the touted expert who speaks with a glibness that the next 20 years may completely contradict."



The Discovery of Honey: PIERO DI COSIMO

Noted Piero di Cosimo Bacchanal Comes to Worcester Art Museum

A CELEBRATED Renaissance panel, *The Discovery of Honey* by Piero di Cosimo, Italian painter (1461-1521), has come to America and entered the collection of the Worcester Art Museum—the third Piero to cross the Atlantic in recent years. The panel, painted in 1498 or shortly after, formed a part of a series of bacchanals executed for the palace in Florence of Giovanni Vespucci, and was acquired through Dr. Vitale Bloch and Captain R. Langton Douglas of London. Formerly the painting was in the Sebright collection at Beechwood, England, along with another bacchanal *The Misfortunes of Silenus* (apparently unfinished and at present in a private collection in London).

Vasari, the art historian, described the pictures in some detail, saying that the artist "depicted fauns, satyrs, silvani, putti and bacchantes so strange that it is a marvel to behold the diversity of shepherds' scrips and costumes, and the variety of caprine features, all done with the truest grace and verisimilitude."

The leading characters, according to Dr. Erwin Panofsky, who has made a study of the Worcester panel, are "a rather rustic broadly smiling Bacchus, characterized by a vine which curls around a small tree trunk and by a silver cup, and Ariadne, elaborately dressed and bearing a wine jug. The god has led his group from a peaceful little hill town to a meadow dominated in the center by a gigantic hollow tree. Here the cortege, consisting of Silenus and his companions, satyrs of both sexes and varied ages, and a few human females, has separated. Some rest or attend to little ones, some stray through the woods, but the largest group is intent on making a terrific noise. The purpose of this noise is to cause a swarm of bees to settle."

Thus Piero di Cosimo, explains Dr. Panofsky, interprets in his own way the story told by Ovid of the discovery of honey by Bacchus.

Ovid, however, "imagines a corybantic procession whose frenzied noise attracts the bees by accident," while Piero "depicts a group of wanderers some of whom are engaged in purposeful agricultural exertions while others enjoy the halt or go about their business." Ovid describes the noise-making instruments as ceremonial cymbals, whereas, Piero has painted humble household implements.

This treatment of the subject is in line with the painter's belief that mankind had become civilized without "divine inspiration and supervision, but through the use of its own inbred faculties and talents. It is to symbolize these human faculties and talents, as well as the universal forces of nature, that

Piero's pictures glorify the classical gods and demigods who were not creators like the biblical Jehovah, but embodied and revealed the natural principles indispensable for the 'progress of mankind!'"

A "mad genius" was Piero, who loved strange animals and preferred to be without the company of his fellow men. "He loathed the sound of church bells and the chant of monks," wrote Vasari. "He disliked normal hot food and lived on hard-boiled eggs which he prepared in large numbers and kept in a cupboard. He would not have his workshop cleaned, not the plants in his garden trimmed, nor even the fruit picked, because he hated to interfere with nature."

Leutze Was Right

OUR DOSSIER ON Leutze's *Washington Crossing the Delaware* (re: did the Commander-in-Chief actually stand or sit at the time) has received eye-witness evidence that Leutze was correct. Edward D. Jones, an alert Columbus, Ohio, reader offers the following in refutation of National Park Service's statement quoted on page 9 of the last issue.

"In the *Ladies Home Journal* for February, 1930, Albert Payson Terhune published an article 'The George Washington My Father Knew.'

"He says: 'The bow oar next nearest the spectator (of Leutze's painting) is manned by a big blond lad wide of face, blue of eye. He was Abram Terhune, my great grandfather. The historic picture's painter visited Abram Terhune at his home in Cherry Valley near Princeton and gleaned from him the details needed for the work.'"

The article went on to quote the written account by Ezra Fisk of the painter's conversation with the elder Terhune: "I was in the same boat with General Washington. I

handled the first oar between General Washington, who was standing, and Lieutenant Brewster who sat in the bow of the boat with a pike pole in his hands to push the ice away. Washington, instead of sitting down upon the seat which had been provided for him, stood with one foot in the bottom of the boat and the other foot on the bench which was to have been his seat. A heavy iron scabbarded claymore was at his side. He had field glasses in his hand, and he looked intently to the farther bank, where the troops were landing. I sat, with an oar, between Washington and Lt. Brewster."

THEY FORGOT THE SCULPTOR: A sin of omission that continues unabated in the press is the habit of not mentioning the sculptor in connection with the reproduction of public monuments. *Time Magazine* of Aug. 27 and *Life Magazine* of September 20 both reproduced the bronze statue of Junipero Serra in the Capitol building at Washington without mentioning the rather pertinent fact that it was done by Ettore Cadorin, San Francisco artist.

Honky-Tonk Taste

C. J. Bulliet, critic of the Chicago *Daily News*, tells an interesting story of art taste along Chicago's Clark Street, locale of numerous cabarets and honky-tonks. It happened last spring, but the two girls have only now plucked up courage to tell about it.

The girls, seniors at the school of the Art Institute and needing money, hit upon the happy idea, according to Mr. Bulliet, of selling some of their candid nudes, such as you see in students' shows at the Institute, where they were certain they would be appreciated. They knew from their history how Bourguereau had got rich exporting his pictures from Paris to adorn American barrooms.

So they started out, wares under their arms, to visit the cabarets and honky-tonks along Clark street north of the river.

Owners of the places they found quite polite, but a shake of the head was invariable. Finally one of them blurted out what the others had thought, but were too considerate to say: "Them pictures is too dirty!"

He had the girls accompany him to a rear room, where some of his guests were being served. "See that," he pointed to a big brightly colored print on the wall of a lovely smooth nude pink huntress poised on tiptoe, bow and arrow in hand, and tiny wings on her back, "them's the kind of pretty women pictures I like in my place."

Delaware Valley Artists

October brings again the annual show by the artists of Delaware Valley, now in progress at Phillips Mill, New Hope, Pa. The lively color of Autumn foliage may be glimpsed at the walls hung with the characteristic work of E. W. Redfield, W. L. Lathrop, Daniel Garber, John Folinsee, Fern Coppedge and Henry A. Rand.

Francis Speight and Walter E. Baum, as guest artists, offer representative landscapes. This year 48 artists are exhibiting 123 works. Bennett Kassler, a recent addition to the artists of the valley, has five pieces of sculpture; while Felix D. Schelling shows the only abstraction, a pastel of pleasing color and line whirled. Other artists represented are George W. Sotter, Harry Leith-Ross, William Francis Taylor, John Wells James, K. Nunamaker, M. Elizabeth Price, Albert Rosenthal, Henry B. Snell, J. D. Nevin, Faye Swengel, Paul Froelich and Leon Karp.

CALIFORNIA WINNERS: Prize winners in the 17th Annual of the California Water Color Society, current until Nov. 14 at the Los Angeles Museum, were: Purchase prize, *Still Life with Brown Pears*, by James Cooper Wright; 2nd prize, *Lagoon* by Barse Miller; 3rd prize, *Landscape at Night*, by Mary Blair. The following won honorable mentions: *Southern Home in Flood*, by Hardie Gramotky; *Point Sue Light*, by Millard Sheets; and *Morning at Julian*, by Rex Brandt. Reproductions will appear in the next issue.

WOMEN ARTISTS ELECT: At the annual meeting of the National Association of Women Painters and Sculptors, held in New York, the following officers were elected: president, Jessie A. Stagg; 1st vice-president, Elizabeth Cady Stanton; 2nd vice-president, Mrs. Charles S. Whitman; recording secretary, Marion Gray Traver; corresponding secretary, Mary Nicholena MacCord; treasurer, Josephine M. Lewis; advisory board, Alexandrina Robertson Harris, Maria J. Streat and Mary W. Weaver.

15th October, 1937

Emerges from the Ashes of "the Great Fire"

OUT OF THE LONG-COOLED ASHES of the great holocaust that swept San Francisco and horrified the world 31 years ago, there has emerged the grimy evidences of a forgotten artistic genius. His name was Henry Alexander and the ten of his paintings, recently discovered in an old cellar, have been on exhibition at the Gump Art Galleries. Charles James, curator of the Gump Galleries, compares his work with Holbein. Emilia Hodel, *News* critic, agrees that Alexander was a genius. Though "academic and meticulous," she writes, "the artist had that spark which carries painting beyond the age which develops it and places it in the ageless group of the fine arts."

Most of Alexander's work was lost in the fire as was, of course, most of the art that was in San Francisco at the time. There are only two other known paintings by Alexander, both in his native city, and though there are supposed to be some in New York, these have not been located.

The story of the new discovery was told by Miss Hodel in the San Francisco *News*. "A short while ago an old gentleman came to Charles James, curator of the Gump Art Galleries, and asked him to look at some paintings which had been stored away in a basement for 40 years. Mr. James agreed to look at the work, and was considerably surprised to find that it (what he could see through the grime) was very promising. He studied the yellowed old scrap books and read that one Henry Alexander, who had studied in Munich and whose associates were Toby Rosenthal, Ernest Zimmerman, Klaus Meyer, Theodore Wores, Henry Raschen—names which conjure the picture of San Francisco's art at the turn of the century—had won a gold medal here, a \$40 prize there; had had a remarkably successful exhibition in New York and Paris.

"The San Francisco *Jewish Progress* reported glowing accounts of the work, as did the *Argonaut*, the *Chronicle* and the San Francisco *Post*. Such comment as: 'The artist has selected a good subject and if he faithfully realizes his idea on canvas he will not have labored in vain' came from the pens of our early critics.

"Mr. James checked through the works in the basement and found that there were only 10 oils. He took them to be cleaned and restored, and was treated to a tremendous surprise. For he had discovered one of this city's lost geniuses."

Much of Alexander's subject matter is of interest locally in San Francisco and recalls its glamorous gas-lit days. He faithfully painted the What Cheer House, the interiors of old Montgomery Street offices, early Chinese theater scenes, the laboratory of the state mineralogist and the Italian cobbler's shop. He did portraits of such people as Thomas Price, the mineralogist, and Louise Paullin, glamor-actress of that time. An early reporter in describing one of the studies of Louise Paullin says that "the fair YumYum of the Carlston Co. has granted the artist several sittings for this picture."

Murals in the Making

The minute beginnings, preliminary sketches and details for the finished murals of William C. Palmer are on view at the Midtown Galleries, New York, until Oct. 26. This 31-year-old Iowa painter has just had murals on the *History of Medicine* installed in the new Queens General Hospital, and has executed a mural (competitively commissioned) for the new Post Office in Washington called *Stage Coach Attacked by Bandits*. The material of the show has been arranged to give a clear picture of Palmer's ideas from the rough drafts to the finished murals. Sketches for a game room are also included.

In the hospital mural, Palmer illustrates the wide chasm between the medicine of the middle ages and the controlled medicine of today. Morbid realism characterizes the mural of the medicine horrors in the dark ages. The great advances of medical science in modern times is depicted in the mural showing the application of preventive medicine. A child is being vaccinated amid sterilized doctors, operating lights and a counterlight with ultraviolet rays, and various surgical devices. Separate panels are dedicated to Koch, Pasteur, Rontgen, Jenner and Paré.

Scene from the *Mikado* as Played in San Francisco about 1885: HENRY ALEXANDER



Millier Advocates Federal Art Program—"When Relief Need Wanes"

AFTER VIEWING the Federal Art Project exhibition of "Processes in Art" at the Stendahl Galleries recently, Arthur Millier of the *Los Angeles Times* came to the following conclusion regarding the government's future art program: "There is little reason, except relief, why government should support many artists who make things calculated to serve only a few individuals. There is every reason why many branches of government should continue to commission artists who can work for the public as a whole."

The tragedy of the European and American artist for the past century, writes Mr. Millier, "has been the lack of access to food and the materials of his art. This sorry condition marked the lives of our greatest, no less than our humblest, artists."

"An interpretation of individualism which conceived of society primarily as an arena of commercial exploitation, and which tested every piece of art by the 'box office,' allowed little room for the artist to function."

"He competed to please a small group of patrons with small works, or he made friends in politics. He became an illustrator, slanting his style according to the policy of a magazine or the needs of an advertiser. He had to compete with cosmetics and temporary fashions or content himself with a role too limited to touch a wide audience. Of that wise patronage shown by Renaissance princes, who knew that truth to the artist's vision was imperative if good work were to result, the modern artist found all too little."

"All this has been steadily changing during

the last decade. First the Mexicans showed that murals and monuments could interest masses of people and that artists would cheerfully work at them for wages provided their talents were not unduly hampered."

"Then, in this country, came the Public Works of Art Project in 1933, followed by the Treasury's Section of Painting and Sculpture and the Federal Art Project, all stressing the belief that the modern public, with its general education, was ready to patronize public works of art."

"Not all the artists were at first equipped to meet this challenge. To shift from the small to the large audience required changes in viewpoint and method."

"But the shift has, to a large extent, been made. Public groups, particularly educators, have co-operated with increasing enthusiasm. Through newspapers and magazines the public itself has developed a wider interest in art. A sadly neglected field is once again being tilled."

"The art project has developed a method by which both the public and private groups may employ artists in a way commensurate with their talents. If and when the relief need wanes, the method should not be allowed to die."

California's Fine Record

Mr. Millier definitely approved of California's record in the various governmental projects, praising the quality of work being produced and the skill and courage of the artists in creating works on the grand scale. The project muralists and sculptors number some

of the state best artists, he points out. "Painters including Maynard Dixon, Armin Hansen, Dorothy Puccinelli, Barse Miller, Lorser Feitelson, Edith Hamlin, Katherine Skeele, Lucien Labaudt, S. Macdonald-Wright, Fletcher Martin, Helen Lundberg, Suzanne Miller, Ross Dickinson, Jean Goodwin, Arthur Ames, P. G. Napolitano and such sculptors as David Edstrom, Donal Hord, Jason Herron, Merrell Gage, George Stanley, Robert Paine, Eugenia Everett, Djey el Djey—these are among the best names in California art."

"And artists less well known have found, in the project, the chance to develop their gifts to a point where they stand beside these in point of quality."

Leaf Raking?

EXAMPLES of the United States Treasury Department's Art Project, credited in many quarters as being the most successful of the Administration's efforts to encourage contemporary American art and worthy of permanence, stopped in a nation-wide tour at the California Palace of the Legion of Honor, and in the case of at least one West Coast critic, H. L. Dungan of the *Oakland Tribune*, met with a chilly reception. Mr. Dungan's criticisms hang primarily on the question of good and bad taste.

"What is this art project doing to art and to the artist," asked this critic. "Can any great art come out of political leaf raking?"

"We have pessimistic answers to both questions, but we leave the answers to those who visit the exhibition, and everyone interested in art and artists should see this show. Much of it is good, but the spirit of it as a whole is bad. This is merely personal opinion based on several hours' study of the exhibition. It should not take longer for any one to discover a certain cockiness running through most of the show along with a lack of appreciation of what art should be and what artists should hold as sacred."

"Among human sins we set down bad taste. We take it as bad taste for artists to accept pay from the government for works of doubtful value and then kick poor Uncle Sam in the pants. It is the same bad taste Diego Rivera showed when he painted the Rockefeller murals, later destroyed and rightly so. It is the same bad taste Rockwell Kent showed when he painted a mural for the Postoffice Department in Washington and on it (in Eskimo language) urged the Puerto Ricans to throw off the 'yoke' of America. This same bad taste runs through much of the show at the Legion of Honor."

"It should be understood that this is no criticism of the Legion of Honor. It has put on an exhibition displayed widely in the East; an exhibition that every one should see. It is a splendid idea that the Legion brought the exhibition West, that we may view it and judge for ourselves what all this art project is about."

"Much of the exhibition is of sketches for murals for postoffice buildings in many parts of these United States. These sketches are filled with melancholy. Until we inspected this show we never knew what a sordid, downtrodden, sad people we are. If these murals go up, every postoffice in the country will need at least one wailing-wall where we can all go and have a good cry. The PWA will have to put in tile floors with special drains to carry off the tears."

"We took Frank Mechau's sketch for a mural as funny, it was that bad. It shows an Indian massacre, with a stage of pioneer days turned on its side. The stagecoach is [Please turn to next page]

Mural for Mission High School, San Francisco: EDITH HAMLIN



Bache to Open

ON OR ABOUT NOV. 1, pending the return and hanging of several pictures loaned through the summer to European exhibitions, the Jules S. Bache collection will be formally opened to the New York public. Until the first rush of visitors has subsided admission will be by card—a restriction that was similarly necessary when the Frick collection was first opened.

Admission cards will be obtainable after the opening upon application in writing to Mrs. Mary D. Benson, custodian of the Bache Collection at 814 Fifth Ave., N. Y. A complete catalogue of the collection is being compiled by a number of outstanding authorities but this will not be ready for many months. A temporary catalogue will be available until that time.

Three floors of the former residence of Mr. Bache will be open to the public with the display of rare old master paintings, sculpture, tapestries, and enamels, which Mr. Bache presented to the State of New York last Spring. It is considered one of the finest in the world for its size. The house itself has undergone only minor alterations and the public will be able to view the collection in a private setting, with little of the atmosphere that hovers peculiarly over museum halls.

Leaf Raking?

[Continued from preceding page]

about six inches thick. All the women being scalped are nude. And not a hoop skirt in sight. Now, just how the inexperienced Red-skin could remove the clothes women wore in those days and keep fighting white men who objected to scalping is a mystery only art can solve.

"Two days after we saw this sketch a *United Press* dispatch from Washington said that the mural had been removed from the postoffice building because 'the glue didn't stick.' More power to the glue, if you get our meaning.

"George Biddle's sketches for murals for the Department of Justice are scenes of poverty and distress. Maybe it will do our Supreme Court Justices good to view these murals before making a decision, but we hope none of them has ever milked a cow. You can tell it's a cow because there's a pail under it. . . .

"Now we come to Henry Varnum Poor's large sketches for over doors and beside doors for the Department of Justice, Washington. You know all about them from public prints. We refresh your memory. On the right, in the foreground, is the lawyer presenting his arguments to the Supreme Court Justices. His back is turned to them, or so nearly so that he would never have finished his speech in real life. On the left of the doorway are some persons engaged in every-day activities, such as a young man leaning over (southern exposure) a crate of fowl. Now the seat of trousers is not a work of art, nor do trouser legs improve the scenery. This youth's rear view covers about one-fourth of the left panel. If Poor did it as a work of art he made a mistake. If he did it as a jest we feel we are privileged to call it a Poor joke.

"In the exhibit are several nearly life-size statues in some white metal, maybe lead. The statues represent mail carriers from early days to airplanes. With the exception of a fine figure of *Post Rider*, 1776-1789, by Stirling Calder, they are a dreary lot to go in the Postoffice building in Washington.

"What with all the Civil War generals now in Washington parks, it's going to be a mighty melancholy city from now on."



Woman on a Hill: EASTMAN JOHNSON

Eastman Johnson Emerges from the Past

THE FIRST EXHIBITION of work by Eastman Johnson since the sale of his paintings following his death in 1906 is continuing through October at the Frederick Frazier Gallery, New York. More than a score of small paintings from several periods present the work of a 19th century genre artist who has been in neglect for some time, but whose stature among some recent writers has increased. Though there are many portraits and studies for portraits in the show, the emphasis is placed even stronger upon Johnson's work in transcribing commonplace American events and scenes into a wholesome picture of actuality.

When Eastman Johnson began his career in art the "Grand Tour" was important to young Americans. One of the European art centers upon which the tour focussed in the mid-nineteenth century was Düsseldorf, and it was there that Eastman Johnson received an early technical training. Alan Burroughs in *Limners and Likenesses* describes the Düsseldorf influence in American art training at this time as "exhaustively thorough, consisting of minute care for details, much preparatory drawing, even finish, and naturally, superficial realism." Emmanuel Leutze popularized it in America and in his student days Johnson shared quarters with the German-American creator of *Washington Crossing the Delaware*.

Despite Düsseldorf, however, Eastman Johnson was a "down-easterner." There was too much of New England Yankee in him for a virtuoso.

The pictures included in the Frazier display carry through from an early Hague landscape to his late portraits. Johnson, born in Maine in 1824, actively did portraits before he set

sail in 1849 for Düsseldorf. The illness of his mother then recalled him to America and he settled down to painting the purely American scene. In the late '50s he was lured to Lake Superior by the fascination of the *Leather Stocking Tales* and there painted the Indians, displaying a new realism. In 1857 he journeyed south to Kentucky and there painted the famous *Old Kentucky Home*.

When the Civil War came, Johnson followed the army on the Potomac much as Homer did, sending back graphic reports from the front. The 70's were spent on Nantucket and from this period are many of the artist's best known pictures, including the famous *Husking*, done into a lithograph by Severin of Currier & Ives. Works from this period recall the treatment of Winslow Homer in their easy accomplished naturalism and unassuming content. From the eighties until his death, in 1906, Johnson stuck closely to portraiture and in his time painted many important people. A style of realism not dissimilar in approach to Eakins, mingled with the Dutch faculty for mellow, softened effects characterize many of his portraits from this later period.

In 1901 Sadakichi Hartmann wrote "It is not dexterity, technique, knowledge, that impresses us in studying the work of Eastman Johnson, so much as character." Last year Alan Burroughs in his history of American art wrote "He was one of the few artists of eclectic taste and foreign training who had the strength of character sufficient to keep him away from too much sentiment on one side and too involved technical experimentation on the other." In the nearly forty years separating these estimates the recurrence of the word character is significant.



Deserted Quarry: LUCILLE BLANCH

Deserts the Circus for the Florida "Jungle"

LUCILLE BLANCH's first New York exhibition in five years, which will open at the Milch Galleries on Oct. 18, will be devoted mostly to pure landscape work—jungle scenes, distance villages and the ragged forms of a deserted quarry. Only one circus scene of big tent paraphernalia, performers and grotesquely dressed midgets, will be there to remind the public of this Woodstock painter's activity in this popular American field of subject matter. Miss Blanch has been teaching at the Ringling School in Sarasota, Fla., during the past two years, and much of her woodland material was gathered in the swamp and "jungle" section of Florida. These canvases are sometimes enlivened by glimpses of small

wild animals seen here and there through the interlocked branches.

A biting (and truly womanish) attack against human squalor is felt in the daring canvas *The Lowdown*, a gathering of slovenly and tongue-wagging women. No hint of feminine loveliness is found here as the fat and the thin and the misshapen ladies of the sordid neighborhood gather to hearken to the head scandalmonger. Sagacity and a keen penetration of character is found in the *Portrait of Bertric*, the artist's sister. *First Love* is a gently amusing study of a young girl looking dreamily into space at exactly nothing at all. One large nude and a still life of Florida wild flowers will complete the group.

Friends in Deed

ARRANGEMENTS have been made for members of the Pennsylvania Museum of Art to visit important art collections in and near Philadelphia, according to an announcement of J. Stoddell Stokes, president. Each fall and spring visits will be made to at least two outstanding private houses. This year the collections to be viewed are those of Joseph Widener and Mrs. John D. McIlhenny.

This plan is part of the program of the newly-organized Friends of the Pennsylvania Museum, whose gifts provide working funds until such time as the endowment shall have reached a point comparable to that enjoyed by other leading American art museums. The activity of the Pennsylvania Museum has been severely curtailed in recent years because of inadequate administrative funds. The enlarged program for 1937-1938 is due in large measure to the Friends, who have made possible an interesting series of receptions, lectures and exhibitions for the coming year.

Most important of the openings are the 15th century Spanish room, a gift of Mrs. Frank Thorne Patterson, and the presentation of the eleven galleries featuring art of the Levant, Persia, India and China. The Daumier exhibition, the most important and comprehensive showing of the artist's work ever held in this country, will open on Nov. 5. Other important events are the current "Problems of Portraiture," ending Nov. 28; the Brengle collection of marine pictures and

other objects to be shown in December, followed in January by the Benjamin West Bicentenary.

In March is planned an exhibition of settings and costumes for the ballet, organized by the museum in connection with the Archives Internationales de la Danse. Sixty paintings of Renoir, not hitherto shown in America, will form an exhibition of this master's work in its later phases, to be held from April 26 to May 22. The final show of the year will be the assemblage of Swedish art in celebration of the tercentenary of the Swedish settlements along the Delaware River.

He Would Rather Walk

H. L. Dungan, Oakland *Tribune* critic, regrets the substitution of an elevator for the well-worn stairs at the San Francisco Art Center. "It was always rather fun," he writes, "to walk up the old stairs that led to the Art Center on Montgomery Street. There was 'atmosphere' about the place, if not many patrons." So the Art Center, needing customers, moved into the center of things at 251 Post Street, San Francisco. An elevator takes the place of well-worn stairs.

The exhibitors: John Mottram, George Harris, John Langley Howard, Lulu Hawkins Braghetta, Ruth Cravath, Rinaldo Cuneo, Theodore Polos, Anne Bailhache, Jay Riesling, Geneve Sargeant, Kedmia Dupont, Harriet Whedon, Eugene Ivanoff, Eleanor Guttridge, Thomas Hayes, Chee Chun, S. Cheung Lee and Gertrude Sands.

Carnegie Prizes

[Continued from page 71]

Austria, is a significant figure in Mid-European contemporary art. One of the founders of German Expressionism, he erected his style solidly on Cézanne and worked to develop the broad, structured organizational type of painting. As early as 1908 Kokoschka became friendly with Max Pechstein, and with him organized a revolt against the impressionism of Liebermann and his followers. Kokoschka and Pechstein then paralleled the international development in painting from Van Gogh to Gauguin, and from Gauguin to Matisse, adapting it to Teutonic sensibilities. From 1930 to 1933 he had a Master's Studio at the art academy in Dresden. In 1933 he left Germany to live in Prague.

Emilio Grau-Sala, born in Barcelona in 1911, began painting at the age of 15. Later he studied and worked in Paris, designing stage decorations and costumes. He was in Barcelona at the outbreak of the revolution, but left soon afterwards for Paris. His delicate renderings of Parisian scenes and characters, highly decorative and touched with a sophisticated naivete, have won him a wide reputation among the younger Paris artists.

Marcel Gromaire, born in France in 1892, gave up the study of law for painting. He was a friend of many of the pupils of Henri Matisse, through he is said never to have frequented Matisse's studio. He served in the Great War, was wounded, and became liaison officer and interpreter with the American troops. Gromaire's interest in Romanesque sculpture and early Gothic windows had an important influence on his style. His artistic roots would seem to be in certain theories of Cubism, yet elements directly contradictory to such theories are found in his work.

Vaclav Spala, who won the Garden Club prize, was born in Zlutice, Czechoslovakia. After studying at the art academy in Prague, he went to Paris, where he came under the influence of French modernism. Early in his career he turned from what he considered in his country a sterile impressionism to Cézanne, and then to Picasso and Braque. He did not go over to Cubism, and while the forms he uses are not alien to Cubism, he always retains in them their essential attachment with the actual aspects of nature.

Criticizes Carnegie Awards

Sibilla Skidelsky, out-spoken young critic of the *Washington Post*, feels that in making the awards the jury honored a phase of art that is today outmoded, that a wreath was belatedly "laid on cubism's rusting tombstone." She regrets that recognition was not given "unfamiliar names" that are emerging from decades of extremism and building "the world which is to come."

"Had this been 1927, or earlier still," she writes from Pittsburgh, "the Carnegie should have been congratulated for its open mindedness, its liberal views. . . . But in 1937, after the skeleton of cubism had received a decent burial and was sleeping peacefully in the dust of the ages, such a belated consecration now accorded to Braque is indeed too safe and even to classical a choice."

"Giving this prize to Braque nowadays equals giving it to the stodgiest of academics, because, to the younger creative artistic generation, both cubists and academics are equally and in an identical manner no more a part of 'living art.' Both are dead, both are history. Braque and Kroll, winner of 1936 Pittsburgh honors, though they are seemingly at opposite poles of aesthetic thought and conception, are identically 'safe' as choices for

Carnegie awards. They are the classics of two different schools of expression which are no longer living schools.

"The Braque canvas is a moderately good example of this artist's work, though we have in Washington at the Phillips Memorial Gallery one which can be rated as equally finer. Of all cubists, Braque is the "Frenchiest," the most "cartesian," the most logical, the most balanced, the most reasonable. Contrarily to Picasso and many others, he never produces anything in the least bit "bad taste." There is invariably a perfect rhythm of pattern and harmony of colors in his compositions, but they are dull, and finish by boring those who possess them, just as the philosophy of Descartes to which they so remarkably correspond, or as musical scales, even if played by the greatest composer. Works that are exercises in structure, such as all cubist paintings, were really a way, a means, not a goal in themselves. Now that, through this influence, composition has long since been brought back to the sense of volumes, the Carnegie first prize to Braque comes as a wreath laid belatedly on cubism's rusting tombstone.

"The second, third and fourth prizes this year are quite acceptable, and possess definite qualities of composition, structure and expression. Though a safe choice, they are not from stale, outmoded schools, either over-academic or over-modernistic in the 1920 sense, but present a cross section of moderate elements. The Philipp painting, *Dust to Dust*, appears in photographs more vigorous than it is in reality. Technically it is thin, poorly painted. Its composition is interesting, though definitely reminiscent of Orozco. It has also some relation to Zoltan Sepeshy's manner of grouping figures around a center. With more power and better technique it could have been a fine work. Lack of vigor cannot be reproached to the Italian prize-winner. Unfortunately, it responds to the sin of dryness, of linearism (a Florentine obsession, but without the Florentines' supreme architectonic sense). There are no passages between volumes, no interrelation from one form to another. Where is the pulsation of life?

"During many years the Institute refused to feature anything of the School of Paris. Its advisor for the French section favored the ultra-conservative wing and during the raging period of 'fauvism,' during cubism's fiery, battling epoch, while those schools were vital and alive, the Pittsburgh International was continually clustered with Aman-Yans, Degnan-Bouverets, and other academic insipidities, all of them of little or no importance at that time in Paris. Now that the wild fauves of yesteryear have become patronizing elderly gentlemen with red rosettes in their button holes, the classics of today, Carnegie's doors are wide open to them. But the young generation, those with unfamiliar names, who struggle and grope and search for the way, those who will emerge from decades of extremism and build the world which is to come, the great ones of tomorrow, for them there is no place in the Carnegie halls."

A resumé of the opinions of other critics will appear in the next issue of THE ART DIGEST.

WATER COLORS IN OAKLAND: By restricting exhibitors to one work each the Fifth Annual Exhibition of water colors, prints, pastels, and drawings, at the Oakland Art Gallery is reduced this year by nearly 100, with a total of 150 accepted works. Three juries—conservative, intermediate, and radical—accepted unanimously only one picture, *Picture No. 101*, by Dong Kingman, a water color.



Swing Low Sweet Chariot: JOHN MCCRADY

Loneliness Stirred His Brush to Activity

It took the miserable loneliness of a New York winter and an acute attack of homesickness for a Mississippi town to make John McCrady return to his easel. This 26-year-old artist, who couldn't get the homely beauty of the South out of his mind, is appearing at the Boyer Galleries, New York, during October, with 19 paintings of small town life and descriptive studies of Southern Negroes.

Greatest popularity will probably be centered on the absorbing interpretation of *Swing Low Sweet Chariot*. With the old Negro spiritual in mind, McCrady has painted the story of the soul of a dying Negro and its subsequent trip to heaven, along with the temptations to be met with on the way. It was an actual shack and an old Negro broken down with the "misery" that brought about the picture. The chariot, the dark angel-messengers and the long-tailed red devil contrast with earthy fields and an old car parked in front of the lighted shack. *Town Square* is a cross-section of a Mississippi town on Saturday and most of the people crowded in it are real characters, including the artist's father, who may be seen returning home with his collars from "the Chinaman's." Another canvas is *Small Town Fire*, the burning of an old "gingerbread" house, which was built by a "carpetbagger" after the Union army had burned the town to the ground.

By finding interesting material in his own surroundings, McCrady joins that school of American painters who are directing the art of their country toward its native sources.

Of Earth and Fire

AS FAR BACK as history can trace pottery has been in universal use. It is only plausible then that this product of earth and fire should take root in a growing nation like America, and that American artists should take up the craft as a means of expression. The Whitney Museum, taking up the banner so ably supported by the Syracuse Museum of Art for the past five years, is exhibiting 142 examples of contemporary American ceramics until Nov. 7. This collection was assembled by the Syracuse Museum under the directorship of Anna W. Olmsted for exhibition in the Scandinavian countries and England during the past summer under the auspices of the A.S.C.A.

The technical excellence of the work shown

As a student, he revolted against set New York patterns—subways, burlesque shows, ugly street scenes, roof tops, the Sixth Avenue El—to paint his homeland. McCrady describes this period: "As the days grew longer and the snow got deeper and I began to feel a bitter cold like none I had ever felt before, I would sit in the window and watch the crowds below rushing by, everyone for himself, in one mad whirl. It all began to make me a bit homesick.

"I wanted the country, high rolling hills. I could see Oxford on the top of one of these hills, with its towering church steeples, its courthouse in the center of everything, the sound of the tolling of the courthouse clock that could be heard for miles away in the cotton fields where the Negroes were sweating in a boiling sun, laughing and singing songs about their work. Songs about the world hereafter, the Negroes' heaven and the Negroes' hell. How different this Negro and his simple superstitious philosophy was from his brothers in Harlem. And how different he was from the grand old darkies who were slaves and sons of slaves.

"It was here that I realized for the first time that something had been in the back of my mind for a long time, only it took the complete opposite, New York, to bring it out. Then I began to paint. Here began a fever for painting that has by now taken complete possession of me. I sat there in that little room, hugging the radiator, painting day dreams of home many miles away."

reveals a standard equal at least to modern European work and justifies the interest which the exhibit aroused in Europe. In recent years ceramics has been recognized as an important and interesting medium for small sculpture, and this branch of the ceramist's art is well represented through the highly individual work of Carl Walthers, Waylande Gregory, Henry Varnum Poor, Alexander Archipenko, Russel Barnett Aitken, C. Paul Jennewein, Alexander Blazys, Viktor Schreckengost, F. Luis Mora, Paul Bogatay, Sorcha Boru and others. Bowls, vases, plaques and other decorative objects executed by well known potters in a variety of techniques as well as several murals in enamel on metal complete a well selected showing of contemporary American ceramic art.

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Lent by A. W. and R. S. Ingersoll

The Human Face

GUIDED BY THE RELIEF that the human face is perhaps the most entertaining element in the world, the Philadelphia Museum of Art is showing until Nov. 28 examples of portraiture of all ages and in many media, illustrating the varied possibilities of the portrait as a work of art. In this, the second of a series of exhibitions assembled by E. M. Benson of the museum staff under a grant of the Carnegie Corporation, the whole vast panorama of portraiture is telescoped from its obscure origin in Egypt, through the birth of the pedestal and easel portrait, to the rise of the camera in the early 19th century and the film in the 20th.

The various selections include mummy-case panel portraits and sculpture from ancient and Christianized Egypt; miniatures from 17th century India through the 19th century in Europe and America; and sculpture portraits from Sumeria, Arabia, Congo and Benin Africa, Rome, Peru, Japan, Renaissance Italy, and contemporary portraits by Despiau, Brancusi, Alfeo Faggi, Zorach and Escherick. Augmenting the easel and graphic portraits from China, Korea and Japan, there are works by important men of the western world—Hals, Rembrandt, Goya, Ingres, Fragonard, Gercault, Earl, Feke, Hogarth, Gainsborough, Reynolds, van Cogh, Cézanne, Whistler, Sargent, Gauguin, Corot, Degas, Courbet, Eakins, Modigliani, Matisse, Soutine, Derain, Orozco, Picasso and Franklin Watkins.

Douanier-Rousseau's *Cat of M. Juniet*, one of his largest group portraits, is being shown for the first time in this country. Other outstanding portraits are the Frans Hals' portrait of *Judith Leyster*, Goya's self portrait, one of the more familiar Cézanne self portraits, the portrait of Paganini and a portrait of Masaryck by Oskar Kokoschka, the Austrian impressionist painter. Early American daguerreotypes, portrait photographs by Brady, Hill and Disderi, and contemporary camera work by Steichen, Stieglitz, Strand and Walker Evans complete the photograph group.

A revealing contrast is made between commissioned portraits and portraits made for the artist's satisfaction. Several versions of the same sitter are also interestingly related, as in the case of Walt Whitman, whose portrait by Eakins is compared with the bronze memorial portrait by the American sculptor, Alfeo Faggi, as well as a photograph of Whitman and a death mask.

Admiral "Grog"

AN EXHIBITION of 255 medals relating to the exploits of England's Admiral Vernon, who talked a lot but could back it all up and for whom Washington's Mt. Vernon was named, is on exhibition until Oct. 28 at the University of Virginia Museum of Fine Arts. Loaned by Mr. Leander McCormick-Goodhart of the British Embassy, the collection contains many unique striking out of the 270 known varieties relating to the hero.

The tremendous enthusiasm at the time for the exploits of Admiral Vernon is explained by the popular resentment against the unethical activities of the Spanish ships against the British merchant marine. Robert Walpole's government was not doing anything to alleviate the situation and Edward Vernon finally got up in Parliament one day and said that if they would give him six ships he would take the fortified port of Porto Bello, Spanish naval base in the Western hemisphere and an entrepot for the flourishing Hispanic-American trade. The government acceded to his request with alacrity—Vernon was less nuisance on the sea—and they made him an admiral in charge of six ships. He took Porto Bello; he took San Lorenzo; he took the outer harbor at Carthage; he took the Spanish fleet in the harbor at Carthage; and he matched every display of Spanish insolence with a reckless but always successful show of British arrogance.

News of each new exploit of the incredible Vernon was greeted at home with a new crop of medals. Tavern signs, buttons, badges, carried his portrait; towns were renamed Porto Bello. In America, Lawrence Washington, elder step-brother to the president, who assisted Vernon at Carthage, named Mt. Vernon after the hero. Vernon's outspoken nature, however, soon clashed with the Admiralty and in 1757 he was struck from the flag officers list. He died in 1757.

Even today in the British navy the Vernon tradition lingers. The cheering ration of "grog" each seaman gets today is so called from Vernon's nickname "grogman" (French: gros-grains) from the style of coat he wore. Vernon discovered that a bit of rum with the sailors' water ration improved their health and spirits while on the high seas.

Raphael Sabatini: FRANKLIN WATKINS
Lent by Lucius A. Crowell, Jr., to the portrait exhibition arranged by E. M. Benson at the Philadelphia Museum



The Art Digest

Resolution 79

JOINT RESOLUTION providing for the establishment of an executive department to be known as the "Department of Science, Art, and Literature." [Editor's Note: See page 3.]

Whereas in the Constitution of the United States of America the founders of the Republic in article 1, section 8, paragraph 1, defining its scope of authority, wrote:

The Congress shall have power to . . . promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries;

and a broad interpretation of this power, as well as a close interpretation of the words in the preamble of the Constitution, reading:

We, the people of the United States, in order to . . . promote the general welfare . . . has enabled the Congress to set up departments of the Government and bureaus in such departments and independent offices and other executive elements in order to meet and deal with conditions arising through the subsequent development of the United States of America and its people when such conditions of advancement could not have been foreseen by the framers of the Constitution; and

Whereas progress in science, art, and literature, in all their forms, by the people of the United States of America, especially in the last few decades, has been made with such enlargement of scope and with such strides that American cultural development has reached such a dignified and stable stage as to warrant the creation and establishment of a new Department of the Government with a Secretary, who shall have a seat in the Cabinet of the President, under the jurisdiction of which and direction of whom the various offices, bureaus, and sections dealing with science, art, and literature in their various forms, now scattered through other departments, as well as in independent offices, ought to be gathered "in order to promote the general welfare;" and

Whereas in the opinion of the best-informed men and women of the United States of America "man shall not live by bread alone" and that there is more to life and living than the solely material things of existence and that visions, "without which the people perish," and ideals and thought and action thereon are as essential to the promotion of the general welfare of the people as are the things of substance; and

Whereas visions, and ideals are practically expressed through the medium of art in painting and its allied forms, sculpture, architecture, the drama, and play in their various forms and through literature; while thought is the animation of all the sciences and technique; and

Whereas in art there are two elements, one in which the expression sought is for beauty, irrespective of utility, and the other in which utilities are beautified; the first usually is called pure art; the second, applied art. In science there are two similar divisions, one called pure science, in which knowledge is sought for its own sake, irrespective of any so-called "practical use;" and the other in which science is applied to conditions and things of common utility; and

Whereas as the ancient Grecians made beautiful the most common articles of daily use, so in the last two decades the American people have demanded the application of art; that is, art in its sense of beautification, to the most common articles of their daily use and the old and ugly forms of utilities have been discarded for new structures, constantly being improved, that at least partly satisfy the growing artistic consciousness of the American people; and

Whereas science and technology have joined hands with art to form a new trinity of life and have touched the commonplace with magic idealism so that American life in this respect has become truly more abundant and satisfying; and Whereas literature in America has ceased to be the exclusive vocation of a self-chosen select few but through the media of press and periodical and book has provided expression in print for the interpretation in prose and poetry of the drama and comedy of American life and of the ephemeral and permanent fact and fancy interwoven therein; and

Whereas radio has become the handmaiden in modern days of the muse of music, speeding her harmonies and melodies through the air to many millions of American homes; and

Whereas the limitations of the olden stage have been removed by the motion picture, accompanied by sonancy, and the genius of dramatic authors and writers is no longer pent up in the Utica of confinement to small stages and auditoriums but ranges the United States so that the lesser villages may now receive the same presentations as the major cities, and instead of fustian and buckram, the backgrounds of film dramas are as realistic as if, as in many cases they are, they were the actual scenes of the words and actions of the plays shown on the film; and

Whereas artists of all classes, authors of literary works, dramatic writers, both for the stage and screen, protect their works by copyright, while men of science and technology obtain letters patent for the product of their mind and hands, thus making patents and copyright important elements in applied arts and applied science, as



MONO PAIUTE BASKETS
Collector Items in the Field of American Indian Art

Rare American Indian Art in Auction

ON THE AFTERNOONS of Oct. 29 and 30, the American Art Association Anderson Galleries will hold a public sale of material that rarely comes on the auction market—a remarkable collection of American Indian basketry and blankets assembled by Mr. and Mrs. Charles Townsend Baisley of New York. Augmenting this collection will be fine Staffordshire lustreware, decorative glass and American furniture.

The American Indian art represents discriminating acquisitions over a period of fifty years, many of which were made long before the current vogue for this type of native artistic expression began. Among the baskets are many of the choicest and rarest examples of the weaver's art—Pomo, Apache, Tulare, Pima, Washo, Shoshoni, Maidu, Panamint, as well as a few from the Northwest Coast tribes. The blankets are mostly of Navaho weave, both old and modern, from the small saddle-blanket to a immense and finely woven

specimen fourteen feet square. The above reproduction shows, among others, three Mono Paiute baskets said to have come from the hands of Bridgeport Tom's wife and have been pronounced collector pieces. Done with a fine tight coiled weave, they are decorated with elaborate geometric patterns in black and red.

The Staffordshire lustreware includes fine pink, silver, purple and copper pitchers, mostly in mint condition. Among the glass, which is both American and European, there is a handsome pair of engraved hurricane shades. Outstanding American furniture items are: a butler's inlaid mahogany secretary of Hepplewhite design, late 18th century; a Sheraton secretary bookcase with glazed doors in the Gothic taste; a Hepplewhite parcau gilded and inlaid mirror of New York type, circa 1790; and an 18th century bonnet or scroll-top highboy, probably by Aaron Chapin.

was intended by the provisions' of the Constitution; and

Whereas there is now no single department of the Government of the United States of America dealing wholly with science, the beaux arts, and the arts utile, though European nations have such institutions, and it would seem that if all these elements were gathered under the aegis of a single department that the general welfare of producers and users and that of the public at large would be forwarded by the institution of such a department: Now, therefore,

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That there shall be established and maintained as part of the Government of the United States of America a Department of Science, Art, and Literature under a Secretary of Science, Art, and Literature, who shall be a Member of the Cabinet of the President of the United States of America and that to such Department of Science, Art, and Literature shall be transferred all bureaus, sections, offices, or other elements of the executive branch of the Government and that such Department of Science, Art, and Literature shall have jurisdiction over

and operation of such bureaus, sections, offices, or other elements of the executive branch of the Government dealing with science, art, and literature or the elements thereof, except the Library of Congress.

Sec. 2. That in addition to the Secretary of Science, Art, and Literature there shall be three Under Secretaries, of whom one shall be the Under Secretary of Science, another the Under Secretary of Art, and another the Under Secretary of Literature, each of whom shall have jurisdiction over the elements in their special fields under the supervision of the Secretary and that the entire institution be provided with a carefully selected and competent staff and proper equipment.

Sec. 3. That such Department when created shall be provided with a suitable building in the District of Columbia, preferably on Capitol Hill, to balance the new building of the Supreme Court, and that such building architecturally shall be in keeping with the beauty of art, the dignity of science, and the visions of literature.

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

WITH NOTHING quite so distinctive as last year's "New Horizons" show to signalize its opening, the season is gradually, if hesitatingly, taking shape. All the galleries are reopened, many new ones have moved in, and the round of one-man shows has begun. The arranging of pictures acquired during summer buying trips abroad and elsewhere, battles with the customs officials, and the general organizing for openings have been completed, though no spectacular shows have been opened. The Modern Museum, generally dependable as an exciting impresario, will probably have its quietest season this year since it is located in cramped rooms in the basement level (they call it Concourse Level) of a Radio City building while its new home is being constructed.

Many Removals

Budworth's familiar picture vans have been busy through the month. Galleries that have moved are: Julien Levy to swank rooms at 1 East 57th; Contemporary Arts to the more available 38 West 57th; Georgette Passedoit to 61 East 57th; Federal Art Gallery to 225 West 57th; Karl Nierendorf, 21 East 57th; Mrs. Cornelius Sullivan to 460 Park Ave., just off 57th; Delphic Studios to 44 West 56th; and A. S. Drey Gallery to 15 East 57th, which building, incidentally, must have the record number of galleries for the present. Among the newcomers are the Canteur Art Galleries at 78 West 55th; the Park Art Galleries, 48 East 50th; Village Art Galleries downtown at 349 Sixth Ave.; Art Opportunity Center, 321 West 56th; the Morgan Gallery, 106 East 57th; Rebel Arts (a labor-culture group), at 6 East 17th; the Perls Art Gallery, 32 East 58th; and the Nillson Art Gallery at 108 East 57th. Marion Grant has brought her Grant Studios from over the Brooklyn Bridge to 17 Macdougall Street. The Guild Art Gallery does not appear on the roster this season, a suspension certainly to be regretted.

Hearst Papers Drop Art

Some changes have occurred among the critics that should be chronicled to keep the record up to date. When Hearst's favorite New York American "folded" last summer one of the most intelligent columns of criticism in the city, by Malcolm Vaughan, and one of the most provocative columns of art commentary, by Thomas Craven, were both eliminated. The Evening Journal, which ab-

sorbed much of the American talent, still has no art column. This leaves Hearst publications in New York, including the Sunday American, without any art criticism at all, a surprising fact to the art world. The New Yorker has a new critic, Paul Rosenfeld, replacing Lewis Mumford. The latter will continue his occasional "skyline" criticisms on the city's architecture.

Diverse Opinions

The early Fall's crop of shows has been covered in other issues. A word should be said, however, for the Waldo Pierce exhibition—it brought unstinted praise all around. The Eilshemius exhibition, still current at Kleemann's, won high laudations, too. Leo Stein, visiting the country for a few weeks, mentioned to this department that he thought Eilshemius' *Haunted House* at the Metropolitan the outstanding work among the Hearn pictures exhibited. He had never heard of the Mahatma before. Kisling's show at Findlay's, also still current, brought forth a difference of opinion. Jerome Klein of the Post labelled it a "first rate show," and found in Kisling "one of the most exacting, masterful craftsmen of our time." Edward Alden Jewell, Times critic, was of different mind. He wrote that it looks like Kisling "had shot his bolt." "His high voltage tricks of the brush," wrote Jewell, "his bright and slithery gambols in paint, have a way of growing thin with repetition."

Harry Sternberg, on the other hand, was received with unanimity. His social document prints and drawings at Keppel's were summed up by Paul Rosenfeld of the New Yorker with the conclusion that "what is rootfast in him would appear to be a grave but almost pagan delight in pure richness of tone, of texture, and of form."

A Ghost Town

Jumping ahead of the calendar a bit, a show which combines rather deftly the matter of interesting theme and equally interesting painting is that of gouaches at Kraushaar Gallery, just hung. They are scenes from Virginia City, Nevada, by Allen Saalburg. Virginia City derives its fame from the fact that it sat squarely on top of the famous Comstock Lode from whence Mackay, Fair, Flood and O'Brien—the four "Bonanza Kings"—extracted their fortunes. Its story is one of the great short shorts of the world. With a few

Crystal Bar: ALLEN SAALBURG (Kraushaar)



The Art Digest



Negress: SALLY RYAN (Stern)

huts in 1859, it became suddenly a city of 35,000 when the mineral pockets were discovered and by 1900 it had again dwindled to a few hundred inhabitants. Saalburg has painted the ghost of the town that remains and his choice of dry, brittle gouache is in itself a commentary. The broken down Opera House where Presidents Grant and Harrison joined the boisterous throngs to see Booth play Hamlet; the broken machinery in the pressroom of Mark Twain's *Territorial Enterprise*, finest paper in the West in its day; the mine entrances, deserted, the great "mansions" in weird architectural styles—all this is painted by Saalburg in all its shredded remains, and sagging ruins. Colorful, well composed pictures.

A Globe-Trotting Painter

An annual event at this time of the year is the arrival of tireless Hildegard Hamilton who globe-trots, paints, and raises two children with uncanny ease. Earlier at the National Arts Club, her paintings are currently being shown at the Columbia University Library. "Frankly picturesque" as one critic labeled them, the landscapes of Cuba, the South, and European by-paths catch sunny moments in out-of-the-way corners that have a visual appeal to non-theorizers as an informal travel diary. Miss Hamilton has just received this commission: to paint a certain building in Gramercy Park, New York, as seen on a warm day that, at sundown, had turned suddenly chilly, and to include a certain Gramercy Park character who is now deceased!

Steuben Glass

In the new Corning Building on Fifth Avenue, where Steuben Glass is now displayed, an exhibition is current through October of decorative glassware designs by several young men who were added to Steuben's design staff last year as a result of a competition. The glassware designs are by Donald Russell, M.I.T. graduate who won the top prize in the competition, and a number of other young designers who, for the most part, are architecturally trained. Russell's decoratively-cut vase achieves a play of broken light from restrained flutings which mingles well with the broad reflections from a lobate base. It is original yet in the Steuben tradition.

Paintings by Baekeland

Women painters have been prominent in the "one-man" shows. Knoedler's opened their season last month with a showing of flower paintings by Bessie Lasky, wife of the film magnate. Strong in color, composed with forceful designs, the work had strength of character that much everyday flower painting

seems to lack. Highly emotional and driving were the canvases exhibited at Westermann Gallery by Gunvor Bull-Teilman, a Norwegian-American, who has studied extensively here and abroad. Her work is completely modern and often highly abstract and yet not without a charm of femininity and sensitive draughtsmanship.

Celine Baekeland, familiar to New York gallery-goers, exhibited a group of recent landscapes at Studio Guild, comprising scenes from the Adirondacks, Florida and Europe. Her *In the Adirondacks* won an informal vote polled by Mr. Sherman at the gallery from the critics as they viewed the show. The work drives a little further into reality in its mood, evocative blending of mood with execution. *A Winter Scene, Florida Coast*, and *November* each catch a moment that is more than picturesque.

Mr. Sherman's idea in getting the critics' reactions, regardless of the review that will be published, is, incidentally, a helpful service to artists that more galleries might follow. Often the newspaper critics prepare a review and then there is not room to carry it. In any case, most artists appreciate a critical reaction, good or bad, to nothing at all and it is only the duty of the gallery to be able to tell the artist something after a critic has viewed his show.

Briefer Mention

The East River Gallery's new show, an exhibition of Abstract, Legendary and Fantastic art is well worth viewing if only to see Paul Klee's *Prize Award Apple*. The gallery has added a framing service and in the present show it has hung the pictures with an imagination that challenges even Steiglitz' framing ideas. . . . The Uptown Gallery has reopened with four new names added to its group of active contemporaries, Kurt Roesch, Robert Martin, Warren Wheelock, and M. A. Tricca. The latter's *Tommy* is an outstanding picture in the show. Roesch works in the abstract style with a strong command of color and his *City at Night* is impelling. Wheelock's *The Porter* is an American scene sublimated well in paint. . . . The Downtown Gallery's showing of younger men discovered in P.W.A. activities brought new praise for several of them. David Fredenthal and Jack Levine (in the New Horizons show) are coming along fast. . . . A young sculptor of promise, Sally Ryan, will hold her first show at Marie Stern's, Oct. 18. The head, reproduced, together with a portrait of Paul Robinson show her particularly happy in depicting negro types. Parted lips, heaven-ward eyes, in the latter, recall negro spirituals.

Florida Coast: CELINE BAEKELAND



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There is an unusually fine group of Staffordshire lustreware pitchers mostly in mint condition. The eighteenth century American furniture includes an exceptional inlaid mahogany butler's secretary of Hepplewhite design; a very fine Hepplewhite parcel-gilt and inlaid New York type mirror, circa 1790; a handsome bonnet or scroll-top highboy; a beautifully banded Sheraton bookcase in the Gothic taste.

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Mussel Gatherers: JOHN SINGER SARGENT (1856-1925)

Small Pictures by Great Painters

AN ARTIST sometimes swings from the more ambitious path of success and, stirred by the beauty of creation, produces intimate little pictures that are significant in true expression. The Walker Galleries, New York, realizing the importance of these personal creations, have arranged an exhibition of small pictures by famous painters to remain during October.

The quiet tones and simple pattern of Degas' study of horses in a pasture with rolling fields corresponds pleasantly with Arthur B. Davies' pastoral scene with horses grazing in the foreground. Long before the '80s Winslow Homer painted small oils that are filled with an honesty and rural spirit so typical of this native American painter. Even in the two-toned canvas of a lone girl on a hillside, there is the same stirring message of open fields as as reflected in the long sweeping sketch of *The Gleaners*, painted in 1867 during Homer's first trip to France. This picture is believed to have been painted on a panel in a hotel at Cernay-la-ville, a rendezvous for artists. Corot, Daubigny and many others had painted on the walls and door panels, and Homer added his contribution of harvesters working in a grain field.

Delacroix, more familiar for his tempestuous battle scenes, horsemen in combat with wild animals and immense figure pieces, is represented by an calm water color of an African coastal scene, which was once in the collection of Degas. Another Delacroix water color of an Arab and his horse, sparkles with the strong light of the desert, offering contrast to the more subdued yet colorful Sargent painting of Normandie Coast fisher folk—a picture which the artist presented to his friend, Carroll Beckwith. A portrait of a

baby in blue by George Luks adds interest, as does the unusual Bellows' landscape of a baseball game being played in the half light of a storm against a dark wood. Attention is also drawn to the captivating portrait of Madame Couture by Fantin-Latour and Thomas Couture's head of a young girl. Other examples are by Thomas Eakins, Whistler, Ryder, Gericault, Renoir, Harpignies, Preston Dickinson, Prendergast, John La Forge, and Boudin.

In the catalogue, Maynard Walker considers the power of these small pictures. "Is it perhaps that the artist, caught in a moment in which self-consciousness is absent, reveals himself more intimately and sometimes more profoundly than when he has set himself a job of imposing proportions and great difficulties? Might it not be that often the finest essence of his talents is released and embodied in the 'little' picture done at a moment when he is in full swing and when there are no inhibitions of time and space?"

"It is when the artist gives us something that is singularly unlike his most commonly known—his accepted 'official' manner—that he is often most significant and revelatory. Off the beaten path one finds the best treasures. Certainly all of our great painters have left us here and there small out-of-the-ordinary works that embody the greatest facets of their genius, no matter how unpretentiously."

MARY THAYER RESIGNS: Mary P. Thayer, curator of the Taft Museum, Cincinnati, since 1932, has resigned. Miss Thayer, former head of the educational department of the Worcester Museum, came to the Cincinnati post from the Art Institute of Omaha.

A Review of Art In Soviet Russia

THE RUMOR that the Soviet Union has been stripping itself of art treasures and selling them abroad is quite unfounded, reports Professor Walter W. S. Cook, chairman of the New York University Graduate Department of Fine Arts, after an extended visit to Russia this summer. "A few years ago," says Prof. Cook, "a dozen or more Western paintings of high artistic merit were sold, most of which came to America, many being purchased by the late Andrew W. Mellon and a small Van Eyck painting being obtained by the Metropolitan Museum."

"Otherwise," points out Prof. Cook, "the art collections in the great Russian museums are intact and on public exhibition. The older collections are being rearranged and newly installed, and the more famous churches and cathedrals have been preserved as public museums, such as St. Isaac's Cathedral in Leningrad and the Cathedral of St. Basil in the Red Square in Moscow. Everywhere one sees an evident desire on the part of the Soviet Union to preserve all important historical monuments of the Imperial regime. The palaces of the former Tsar Nicholas II, those built by Peter the Great, Elizabeth and Catherine II, have been restored and serve as public museums."

"One of the most important pieces of work now under way is the restoration and cleaning of the cathedral of Santa Sophia in Kiev. Founded in 1037 by Yaroslav the Great to celebrate the victory over the Pechenegs, this great cathedral, with its five aisles, was inspired by earlier Byzantine architecture in Constantinople. During later centuries many additions were made, especially in the Baroque period. . . .

"Probably the most important art exhibition held this summer was the Rembrandt show in Leningrad. Several rooms in the Hermitage Gallery were hung with more than forty paintings by this master, as well as many canvases by Ferdinand Bol and other pupils of Rembrandt. A retrospective exhibition of the work of the Russian painter Repin (1844-1930) is now on view in the Museum of Russian Art in Kiev. This includes a long series of portraits of famous Russians, such as Tolstoy, Gorki, Rimsky-Korsakov, Moussorgsky, Listz, Rubenstein and Eleanor Duse. Practically all of the large canvases of Repin are on exhibition, including *Volga Boatmen*, *Easter Procession*, *Return of the Exile*, *Cossacks Dictating a Letter to the Sultan*, and preliminary studies for his famous painting in Moscow, *Ivan the Terrible with His Dead Son*, characterized as the strongest piece of psychological painting of the 19th century."

"The Hermitage Gallery in Leningrad, which now occupies the entire Winter Palace, remains one of the world's greatest museums, with its masterpieces of the Italian, Flemish, Dutch, Spanish and French schools. The collection of Near Eastern art is one of the finest in existence, with a notable collection of Sassanian silver plates of the 16th and 17th centuries. An unusual feature is the collection of Chinese wall paintings from Turkestan. The treasure room with its Scythian, Greek and early Gothic gold objects is intact. There is also a notable collection of Western sculpture, containing several masterpieces by Boudon. The Hermitage Museum employs 1,000 people, of which 150 are members of the scientific staff. Much of the ex-

*Condensed from an article sent out by New York University public relations department.

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cellence of the installation is due to the present director, Josef Orbeli.

"In other cities there are also museums especially devoted to Western painting. The Moscow Museum of Fine Arts contains important examples of the early Italian, English, French, Spanish and Dutch schools. The Museum of Western Art in Moscow contains an outstanding collection of works by Matisse, Renoir, Gauguin, Degas and the American, Mary Cassatt.

"In the study of Russian painting of the 18th, 19th and 20th centuries, excellent collections are exhibited in the Museum of Russian Art in Leningrad and in the Tretyakov Gallery in Moscow. In both museums there is a superb collection of Russian icons, dating from 12th to the 17th centuries. In the Museum of Ukrainian Art in Kiev are a few icons and three magnificent 12th century mosaics, brought here from the demolished church of St. Michael.

"Students of medieval illuminated manuscripts and book illustrations will find excellent facilities for research in the city library in Leningrad, the Lenin Library in Moscow and the University Library in Kiev. In the latter library a remarkable discovery, not yet published, was made this summer. Inside the binding of a bible dated 1557 ten sheets of Gutenberg printing have been found. These are separate pages taken from various printed books of the second half of the 15th century. The publication of these pages will mark an important addition to the world's knowledge of incunabula.

"Excavations are being carried forward on the site of Cherson, a Greek and Byzantine settlement in the Chersonese peninsula. To date many valuable objects have been unearthed. Some of the more valuable Greek gold objects, dating from the 5th century B. C., have been removed to the Hermitage, but more than 2,000 Greek and Roman objects have been installed in the local classical museum at Cherson. The modern Greek Orthodox church of Vladimir has been converted into a museum and is filled with carved sculpture, mosaics and small objects found in the excavations."

Swedish Itinerary

The itinerary of the Swedish Art Exhibition now traveling the country in celebration of the Swedish-American tercentenary includes stops at eleven different cities extending as far west as Minneapolis. The show is now at the Worcester Museum where it will remain until Nov. 1. After Worcester it will travel to the following museums:

Minneapolis Institute of Arts, Nov. 10-Dec. 1; Cleveland Museum of Art, Dec. 10-Jan. 4; City Art Museum, St. Louis, Jan. 9-30; Art Institute, Chicago, Feb. 3-Mar. 6; Albright Gallery, Buffalo, dates undecided; Toledo Museum of Art, March 28-April 11; Corcoran Gallery of Art, Washington, D. C., April 19-May 17; Wilmington Gallery of Art, Del., June 1-21; Pennsylvania Museum of Art, Philadelphia, June 24-July 10.

THREE TIMES SEVEN: A traveling "Trio Exhibition," featuring three paintings by each of seven contemporary American artists, has been made available through the co-operation of the American Federation of Arts and the Studio Guild of New York. The painters represented are Julius Delbos, Gordon Grant, Eloise Egan, Emma Fordyce MacRae, Charlotte K. Lermont, Fern F. Cunningham, and Grace Bliss Stewart. A second "Trio" traveling show is being arranged for a tour beginning Dec. 1.

15th October, 1937



Rendering of the Syracuse Museum of Fine Arts:
DWIGHT JAMES BAUM, Architect

Syracuse to Exhibit Ceramics in New Home

THE SYRACUSE MUSEUM, founded in 1896 and for many years housed on the top of the Carnegie Library Building, will formally take possession of its own home on Oct. 28 with a reception and preview of the Sixth National Ceramic Exhibition, a nationally prominent ceramic event staged each year in Syracuse. The opening date for this exhibition, announced in earlier issues of THE ART DIGEST for Oct. 19, was advanced in order to have the new quarters ready for occupancy. Entries for the exhibition have already been received from potters and sculptors of 27 states.

The museum, one of the country's most active and valuable small-city art institutions, is moving from quarters long since outgrown into a centrally located, renovated structure formerly owned by the Knights of Columbus. Although second hand, the building is ideally suited to its new function. A spacious fire-proof auditorium, added by the Knights to the fine old brownstone mansion, will serve as a community center for concerts, lectures, plays and other cultural activities. Later, when more funds are available, the museum will open basement classrooms and will inaugurate and extend many other educational facilities.

Last summer when the building became available to the museum, the trustees put on a community-wide campaign for funds and the generous response of Syracuse people culminated in the acquisition of a building commensurate with the importance of their museum.

Concurrent with the opening of the ceramic show, the Art Division of the American Ceramic Society will hold its annual convention in the new museum. The program, arranged by Charles M. Harder, chairman, will feature talks and demonstrations on the art of the studio potter, lasting for three days. The exhibition will continue until Nov. 22.

Last year the Syracuse Museum was invited to assemble for several Scandinavian countries an exhibition of contemporary American ceramics. This exhibition, now returned to the United States, is on view at the Whitney Museum, New York City.

GREENS THAT SOOTHE: "Joseph Bennett of Piedmont has discovered what many artists older in experience have failed to discover, and that is the use of greens that are soothing."—H. L. Dungan in the Oakland Tribune.

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The Age That Passed With Measured Tread

THE ELEGANCE of dipping skirts clutched gracefully by dainty hands, flashy soldiers, prancing horses and jaunty carriages are spiritedly portrayed in an exhibition of Constantin Guys' water colors to open at the Carroll Carstairs Gallery, New York, on October 19. A recent growing enthusiasm for the work of Guys was given impetus last year when the Louvre in Paris honored this sensitive "chronicler of the Second Empire" with a large exhibition. And when fashion made a distinct swerve back to "romantic" clothes, style experts turned to the sumptuous wardrobe of Constantin Guys' ladies.

A rather misty peeping into the lives of past century belles and dandies is dimmed even more by the mellow tones of the paper. With elusive suggestions of color and an intricate weaving of brush and pen lines, Guys traces the life patterns of a past generation. "To think of these drawings," writes Carroll Carstairs in the catalogue, "is to imagine oneself in his age of carriage and gay equipage, of prancing and curvetting steeds with arched necks, and ladies with plenty of time for pleasant and decorative recreations, who 'take the air' seated in Victorias under voluminous rugs (or are they skirts?), their small parasols tilted to receive the sun's slant afternoon rays, and gentlemen with very, very high top hats, who follow on horseback. It was an age which went with measured tread."

Although Guys was modest to the point of fanaticism, his influence was felt among his fellow artists. Even Manet closely observed his work. One contemporary critic considered Manet's portrait of Baudelaire's mistress "merely an enlarged Guys drawing." Carstairs hastens to add that "the part Guys plays is akin to that of a small stamp which helps to send a bulky letter on its way. The handwriting on the envelope is so plainly and prominently Manet's that the connection with Guys is forgotten."

This quiet and shy artist had no liking for those who took art too seriously. "It was life that interested him," adds Carstairs, "and



FEMME EN ROBE AUX LARGES PLIS: Guys

he lived, saw and recorded it; moments of elegance and grace; incidents and intervals of joy and gaiety; its movement and colour reproduced with an exuberance and spontaneity equal to life's own, and at the same time with the exactitude required. His drawings are a lively collection of his own spirited sensory and visual moments. All together, they form as large a canvas as may be wished of the period in which he lived. They would pile up 'one on top of another, by the dozen, by hundreds and thousands.' In the process he fulfilled the principle that Baudelaire required of an artist and which he applied to Guys: 'The Beautiful consists of an eternal, invariable element and a relative, circumstantial element.'

Caved Direct

CONTEMPORARY SCULPTORS working only in actual materials without plaster casts are represented in the first of a series of eight-monthly shows inaugurating a permanent gallery at Columbia University. The galleries are open to the public as well as to students.

The 25 sculptures and 18 drawings loaned by 16 modern artists through the Boyer Galleries, illustrate a trend towards abstract design in terms of lines and rhythms. Oronzio Maldarelli, director of sculpture classes at Columbia and one of the exhibitors, feels that sculptors who have modeled directly in wood, stone, marble and terra cotta, "deserve credit for sheer pioneering." They display a minimum of sentiment; their creations tell no story and lack realism. To them, "form is the story and rhythm is the music." These sculptors "believe they should begin and complete an object entirely with their own hands," and have therefore "discarded the plaster cast and second hand art of the old school." Working with forms as freely and abstractly as a musician works with the scale, "they have found new channels."

Archipenko, leader of the elongated rhythm school, shows two terra cottas. The three wood pieces by Chaim Gross reveal his attraction to wood and its natural qualities. Wood is particularly suited to the primitive and racial

character of Gross' work. Wood tones and textures also play a dominant part in the white pine *Caucasian Herder* by David Burliuk, Jr.

Flight into Egypt in tobacco mahogany and *Moses* in English walnut by Katchamakoff have an agreeable sense of finish. His figures do not stem from the primitive art of the Africans, but rather from the more gracious primitive quality of the Byzantine art. Among the drawings, the work of Aaron Sopher shows an artist who examines all phases of city life. Other exhibitors are Reuben Nakian, Edmund Weil, Emma Lu Davis, Waylande Gregory, Milton Avery, George Constant, Hans Foy, Herman Maril and Moses Soyer.

COLORS, FLUENT AND FORCEFUL: Carol Dudley, who opens a water color show at the Argent Galleries, New York, on October 18, seeks the colorful vegetation of Jamaica and the imposing lushness of the Maine landscape for her material. She is more concerned with slanting forest lights, and quickly flecked touches of existing color than with the contemporary scene. Colors flow fluently from her brush in a forceful manner. Miss Dudley, who studied with Eliot O'Hara and George Pearce Ennis, conducts classes in water color and has exhibited in Canada, Scotland and in New York group shows.

The Art Digest

Plain English

PROBABLY the most significant of the scores of letters sent to THE ART DIGEST apropos of the editorial, "Philadelphia Retreats," is from Ben P. Bailey, Jr., of the Division of Liberal Arts at the Texas College of Arts and Industries. Mr. Bailey:

"It is indeed unfortunate that the big city newspapers are cutting the art critics off their pay rolls, but may the blame not lie at least partly at the door of the critics themselves? Not those particular critics, but critics in general. For if the average reader once gets the idea, very easy to acquire, that art critics write in a language wholly unintelligible to him, he will not read any more to discover that Thomas Craven, to take an outstanding example, writes plain English.

"A writer for THE ART DIGEST or any other magazine of the arts may speak of plastic color, significant form, lyricism, romanticism, etc., and be understood, just as a writer in an engineering periodical may speak of diagonal shears and moment of inertia. But the average reader of the daily papers, even though perhaps greatly interested, or at least capable of great interest, in art, or in engineering, does not understand the technical language of the profession. A writer who really understands art can express himself, with very few more words, so that he can be understood by the layman. Of course, if he is not sure enough of his own judgment he might want to write so that no one, fellow artist or layman, can say that X thinks so and so. In that case, however, let him report murder trials; he can take a positive stand against murder and no one will say he is wrong.

"At best it will take years to win any great portion of the public to the art columns, and in those years there will probably be a number of our best writers who will lose their jobs through public apathy, but if the survivors will quit writing for each other and write for the average reader who knows nothing of the technical phrases of art, I believe the time will come when the trend will change. Perhaps it will be expedited by the apparent trend in art itself toward something that can be understood by a person who has not taken a course of study in modern art. At any rate, critics should help make whatever art we may have more rather than less understandable."

Walton Blodgett in Debut

Through his contributions in group shows, Walton Blodgett has won the attention of the critics with the fresh spontaneity of his water colors. On Oct. 18 the Montross Galleries, New York, will open his first solo exhibition with a selection of 40 water colors and a group of drawings.

Blodgett favors a definite blue-green pattern in his work, and finds his subjects in any place where he happens to be—water fronts, railroad stations, street corners, Connecticut hillsides and cafes. Many of the landscapes of somnolent streets with incidental colored folk enlivening the composition were painted in the South, and have the warmth and spattered sunshine of these quiet Southern towns where majestic, drooping trees half-hide the ugly shanties on the outskirts.

PENNSYLVANIA 133RD ANNUAL: The Pennsylvania Academy's 133rd Annual Exhibition in Oil and Sculpture will be held this season from Jan. 30 to March 6. A prospectus will be issued during the latter part of November and full information will be carried in THE ART DIGEST "Where To Show" calendar.

15th October, 1937

THE PRINT MAKERS: OLD AND NEW



Shere Mill Pond: SEYMOUR-HADEN

Fine Prints Feature New York Auction

THE PLAZA ART GALLERIES, New York, will open their auction season the evening of Oct. 22 with a sale that should draw wide attention from the country's print collectors, the dispersal of the etching collection formed by David Bandler of New York City. Prominently listed in the catalogue is Sir Francis Seymour-Haden, whose *Sunset in Ireland*, *Shere Mill Pond*, *Breaking up of the Agamemnon* and *Kensington Gardens* are among the choicest prints in the collection. By the celebrated Scotch etcher, Muirhead Bone, are a number of his finest impressions, including *Piccadilly Circus*, 1915 and *The Fishmarket, Venice*.

Among the sporting prints of Frank W. Benson are *Old Tom*, *On Swift Wings*, *The Guide* and *Evening*, while by Felix Buhot are *Westminster Clock Tower* and *Le Retour des Artistes*. Also outstanding are *La Fava* by James McBey, *The Ducal Palace* and *Glen Strae* by Sir David Young Cameron and *The Maypole* by Frederick L. M. Griggs. Examples by Kerr Eby, Martin Lewis, Roland Clark, August Lepere, Felix Bracquemond, Arthur

Briscoe, Edmund Blampied, Childe Hassam, Charles Meryon and Joseph Pennell and a number of snow scenes by R. W. Woiceske are listed. Completing the catalogue are such notable prints as Whistler's *Rotherite* and *The Limeburner*, and Zorn's *Fisherman at St. Ives*.

On the evening of Oct. 28 a large and important collection of Currier & Ives lithographs will be dispersed. The sale consists entirely of large folio prints and includes most of the well-known subjects, all in perfect condition with large margins. A special exhibition of 185 prints will be held the evening of Oct. 27 until 9 p. m. Included will be such notable examples as *Home to Thanksgiving*, *Winter in the Country*, *Old Gristmill*, *Getting Ice*, *Cold Morning*, *Autumn in New England* and *Husking*, the well-known Eastman Johnson *Across the Continent*, and about 50 horse prints including such famous subjects as *The Horse Lexington*, *Spillout in the Snow* and *Fashionable Turnouts in Central Park*. These are representative of the calibre of the rest of the collection.

Following the Trend

Trends of the times in art education are substantiated in several changes made this year at the Cooper Union Art School. The sculpture department has been replaced by a Department of Plastic Design, under the direction of Paul Feeley, which will be devoted to the study of three dimensional industrial design. Also, indicating a new departure from the idea of limiting the various categories of art, is the announcement that collaborative problems will be presented jointly to architects, painters and sculptors.

New instructors appointed this year are Michael Radoslovich, William T. Priestly, Jr., and Richard Belcher in the architectural department; George Salter and Paul Turner in the lettering courses; James Michael Newell, instructor in fresco painting; Henry W. Schaefer-Simmern, painting instructor; Miss Lila Ulrich, instructor in plastics; and Miss Anna W. Franke, textile design classes. Austin Purves, Jr., is director of the school.

CULLED FROM THE PAST: "Cézanne's portrait of M. Geoffroy required ninety sittings; that of Vollard one hundred and fifteen, after which he (Cézanne) remarked, 'The front of the shirt is not bad.'"—Glenn Wessels in the *San Francisco Argonaut*.

At God's Command

The sculpture of William Edmondson, untaught Negro of Nashville, will be on exhibition at New York's Museum of Modern Art, 14 West 49th Street, from Oct. 20 to Dec. 27. Four or five years ago Mr. Edmondson, who had spent most of his life working at "odd jobs," became "converted" and says that the "call" came to him to preach and to cut tombstones and sculpture at God's command. He works at his home in the Negro quarter of Nashville where his yard is littered with tombstones.

Mr. Edmondson has had no art training and very little education, and has probably never seen a piece of sculpture except his own. His work comes within that category loosely called "modern primitive." Among the exhibits at the Modern Museum will be *Mary and Martha*, *Large Angel*, *Mourning Doves* and *Lady Holding up Her Petticoat*.

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THE PRINT MAKERS: OLD AND NEW



Companions: MILDRED BRYANT BROOKS

Californian Wins \$500 Etchers' Prize

WHEN THE CHICAGO SOCIETY OF ETCHERS selects the etching it annually presents to its associates, it invites the active members to send prints to an October exhibition where they can be viewed and voted upon by the prospective recipients. The print receiving the most votes is awarded a \$500 prize, a distinction which fell this year to a landscape by Mildred Bryant Brooks of Pasadena entitled *Companions*. This is the first time this honor has gone to a woman and the first time it has gone west instead of east or abroad, the society being an international one.

The technical standard of the exhibition, continuing until Oct. 30 at the Roullier Galleries, was so even that the verdict of the voters was close. Martin Hardie of London won admiration for his treatment of a placid lake and a leafless tree. The same was true of Chester Leich who added a touch of life with a group of deer. Leon R. Pescheret introduced an old barn sheltered amid trees. One of the outstanding drypoints, notable for the artistic handling of a simple cottage embowered in trees, is by James Swann, secretary of the society. Charles W. Dalgren and R. W. Woiceske enveloped their trees in a mantle of snow.

Architecturally, Ernest D. Roth lead with his *Mill, Certosa, Italy*. Sulin, the famous Panda, sat to Helen Forman for a portrait. Eugenie Glaman's reputation as a painter of

sheep is maintained by a passive group under the care of a shepherd. Gilbert Schoenbrod sent two heads, one of a virile Indian hunter. R. H. Palenske presented the Indians and mountains of the Northwest in *The Happier Hunting Grounds*. Paul Smith's puppets, known as *Amos and Andy and the Barkeep*, are in lighter vein than Paul Berdanier's *Survivor*, representing his idea of a grinning Death rising from a collapsed plane on top of a mountain. Morris Henry Hobbs, noted for his delicate nude figures, is represented by a still life in messotint and a *Fish Shanty*.

Some Young "Unknowns"

In keeping with its policy of sponsoring the work of younger "unknowns," the Downtown Gallery, New York, is showing, until Oct. 23, examples by the following Americans: Breinin, Bennett, Fenelle, Fredenthal, Guglielmi, Levine, Lewandowski, Pandolfini, Prestopino, Siporin, Stenvall and Steig. Most of these oils, water colors and gouaches, were produced last summer and offer a wide range of subject matter.

Without lessening their personal approach, these artists retain a common tie of youthful freshness and a contemporary rhythm. They select subjects close to them, giving an interesting picture of their immediate surroundings—glimpses into everyday life.

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"Ingres to Forain"

CONCURRENT with the Boston Museum's large display of lithographs, arranged by Henry P. Rossiter, comes Fitzroy Carrington's important selection of 150 lithographs, on view during October at the Knoedler Galleries. While the New York show "Ingres to Forain" was planned to synchronize the Boston affair, it embraces still another point of view. It does not attempt to cover developments in the whole field of lithography, but stresses the finest productions made during the century 1815-1915.

This recent interest in large displays of lithographs is the more curious by the strange fact that exhibitions of this sort are most infrequent—the last one of any importance being held at the Grolier Club in 1896, some 41 years ago. The Knoedler exhibition reveals again the black and white mastery of Goya and Daumier. "Where Goya made one lithograph, Daumier made a hundred," John Copley once wrote. "He was, perhaps, the greatest artist who has ever drawn on stone; veritably his was the lion's claw . . . These two giants, Goya and Daumier, stand like Pelmo and Antelao above the lagoons of Venice, two colossi guarding and guiding the birth of lithography."

The only two living artists included are Matisse and Muirhead Bone. Forain, well represented with 22 examples of his exquisite technique, died in 1931. Ingres' classical line is found in three lithographs, done in Rome in 1815 very early in his career. They exemplify the fine sense of balance so characteristic of this master. Manet has a sensitive study of a boy and his dog, Millet is represented by a detail print from *The Sower*, while Degas' ability for suggesting form and movement is shown in *Après le Bain*.

Although Eugene Isabey's lithographs number less than 60, the Knoedler show includes a generous selection of the pictorial creations of this artist, who has been described as "the virtuoso of lithography" and "among the six or seven masters of the art." A group of 16 prints by Whistler have an important place, as well as the delicately distinctive work of Richard Parkes Bonington. The vaporous elegance of Fantin-Latour's scrubbed technique contrasts with the swift but penetrating line of Toulouse-Lautrec.

A lusty quality of realism is caught in the work of Delacroix, the lively and vital Lepere, and Gavarni, who is best described by Atherton Curtis in Mr. Carrington's catalogue: "Gavarni's touch is magical. His figures are absolutely living in their movements and in the expressions of their faces. Day after day he gives us a new creature of his brain, and all these are as varied in character as are human beings in general; forming, in fact, a little world of their own, as full of life and as real as that in which we live."

Other interesting items are the awkwardly proportioned studies of Jean Veber (with their intimate notations on the side) and the peculiar massed formations in Auguste Raffet's *Combat d'Oued-Alleg*. Raffet revolutionized the depicting of battle scenes. He felt that armies had a soul and he expressed just this with minute details to successfully explain his story. His lithographs form a pictorial history and a monument in glorification of Napoleon and the French army. The exhibition is completed with examples by Eugene Carriere, Alexandre Calame, Gericault, Baron Gros, James Duffield Harding, Renoir, Alexandre Lunois, and Charles H. Shannon.

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Niello Print, BOLOGNA, 15th Century

The Art of Niello

THE ACQUISITION of a fine impression of a Niello print by a prominent eastern collector through the M. A. McDonald Galleries of New York brings to mind the historical significance of this early ancestor of modern printmaking. "Niello" is the Italian for Nigellum, a black powder goldsmiths used to fill the lines engraved on a silver plate. After its application, the plate was heated causing the powder to melt and flow into the lines. Cooled and hardened, the black substance would then be polished down with the plate's surface and that, properly speaking, was a "Niello."

A Niello print was a special branch of this special branch of the goldsmith's craft. For only after the development of engraving did the goldsmiths take impressions of these plates on paper—some as records of the shop's produce, others for the instruction of apprentices. In the second half of the 15th century (when the above reproduced print was made) the art reached its highest point of development. Following this, in the 16th century and later, it died out everywhere except in Russia where it was continued for some time in an imitative and uncreative manner.

Fundamentally, these were the only prints made for no market whatsoever and for this reason of scarcity they are extremely difficult to find today. Their two great sources were the shops of Florence and Bologna, where the two most important Nielloists were Maso Finiguerra and Francesco Francia respectively. With the former, the great Antonio Pollaiuolo is supposed to have collaborated by supplying designs. Niello, however, are more easily identified as the work of schools than of individuals. The above print, which aims more at tone than line, is attributed to Bologna.

"The metal Niello," writes Robert McDonald, "were put to a wide variety of uses both ecclesiastical and social. Some of their social uses were as box and book covers, buckles, knife handles and pendants. Thus we may term the Niello the 'daily' art of the Renaissance and the Niello print (small part of a minor craft) almost the caboose of the glorious express of which Michelangelo was the engine."

"Yet the inspiration of the period was so all pervading, our print, though only 2-1/4" in diameter, makes a vivid impact on the imagination many artists don't achieve with fifty feet of wall space. Depicting the Goddess Venus surrounded by dancing men and satyrs bearing pagan symbols, it is difficult to

put the finger on its appeal. There are in any art library pounds of books to tell you 'it's only naturalism: a back-flip for subject matter'. Yet it's more than that. For here is that period's intense imaginative force, strong curiosity and almost fierce Joie de Vivre—a smallest reflection of the wave of feeling that stirred Italy in that century. And, since paper lasts longer than men, another piece of evidence to one of man's most astonishing periods of creative activity."

In Small Compass

THE EXHIBITION of 186 miniature prints by the Chicago Society of Etchers on the ninth floor of Mandel Brothers won unstinted praise from C. J. Bulliet, art critic of the Chicago *Daily News*. "Street-carnival artisans who will stamp the Lord's prayer on your penny for a nickel have nothing, in the way of conserving space, on certain members of the Chicago Society of Etchers," he wrote. "In space that will strike you as incredibly small, they present miles of landscape and intricate compositions of human figures."

"In a round surface the size of a nickel, Lee Sturges offers *Lone Pine*—the whole tree with space enough to give the appearance of desolation. Eric G. Scott presents in *St. Cloud, Paris* a long stretch of the river, with the bridge spanning it, and wooded hills and castles on the bank, all in the space of a blank check from a lady's bank book."

It is a pleasing novelty, says Mr. Bulliet, "all the more pleasing from the fact that this show of miniature prints is far and away—almost incomparably—better than the regular annual shows of the Chicago Society of Etchers."

"It is breezier—has more kick. In making these tiny pictures, the artists were working out sudden inspirations, little ideas that came to them fleetingly. There was no straining to make 'masterpieces.' In each case there is a complete picture—not an unfinished sketch such as is made with a drawing pencil or a few daubs of water color. But the artist felt on his shoulders no burden of the opinion of posterity—no burden of 'what will the jury think of this?'"

"Our precious 'American scene' is genuinely enriched by a square inch of black and white by James Swann, in *Country Church* at night with tombstones on the hillside approach. *Back Yard Path* by Gustaf Dalstrom, probably four square inches, tops emphatically his forty-foot murals for the federal art project. *All Down 'Cept One*, by L. O. Griffith, is also wholeheartedly American—an automobile of about 1917 model with three deflated tires and the family ready to get in and go home."

"J. C. Vondrous sends from Prague *The Cathedral* as an example of what can be done in small compass with architectural subjects that have inspired big pictures by big masters the world over, and Chester Leich in 'Gothic Church' shows how an interior can be handled adequately in like space."

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Art Educators in Paris

At the Eighth International Art Congress, which was held in Paris from July 30th through August 5th, there was a goodly representation from the field of Art Education in America.

Among the official delegates appointed by our Department of State were, Alfred G. Pelikan, Director of the Milwaukee Art Institute, who was chairman of the delegation; Royal Bailey Farnum, Executive Vice-President of the Rhode Island School of Design; May Gearhart, Director of Art Education in the Public Schools of Los Angeles; Raymond P. Ensign, Executive Director of the National Association for Art Education; Richard F. Bach, Director of Industrial Relations, Metropolitan Museum of Art; and Florence Topping Green of the American Artists Professional League.

Others in attendance were, Vincent A. Roy, Pratt Institute; Mrs. Bess Foster Mather, Director of Art Education, Minneapolis; Mrs. Nelbert M. Chouinard of the Chouinard School of Art in Los Angeles; Fred H. Meyer, Director of the California College of Arts and Crafts at Oakland; Emma J. McCall, University of California at Berkeley; Marie Riggins, Cleveland; Emma Ecke, Pittsburgh; Mabel Katzka, Williams, Cal.; Ethel Hulbert, San Francisco; M. Sherrill Stoner, Montello, Mass.; Ruth E. Holden, Pelham, N. Y.; Mrs. C. E. Stevens, Grand Junction, Col.; Mildred D. Everett, New Rochelle, N. Y.; Mrs. Pearl Brown, Newark; and Anna Brown, Fort Scott, Kansas. A complete list of the more than 100 American representatives is not available at this writing.

The Congress was addressed by leading art educators from many countries. Among the resolutions passed was the following: "The 8th International Congress for Art Education and Applied Art, judging the influence of art to be indispensable to the maintenance of civilization, desires that the curriculum of Art Education shall be adapted to the evolution of modern life; that therefore artistic and technical training should be developed and coordinated; that the training of art teachers should prepare them to forge the necessary link between art and technique."

Bachelor's Degree

The *Students' Bulletin* of Pratt Institute announces that the Department of Teacher Training has received the approval of the Board of Regents of the State of New York for the granting of a degree to graduates of the course in Teacher Training. Graduates of this course will have satisfied the requirements for a state teacher's license. Students graduating in June, 1938, will be the first to receive the degree of Bachelor of Fine Arts from the Institute.

Preparedness

In order to further the plans which have already been started for the 29th Annual Convention of the Eastern Arts Association which is to be held in Boston April 6, 7, 8 and 9, 1938, a meeting of the Council of the Association will be held in Boston on Octo-

ber 16th. The Council will continue its discussions as to ways and means of making the Association best serve the art teachers and art educational programs within its territory.

At Lock Haven, Pa.

On October 1st a joint meeting of the Central Convention District of the Pennsylvania State Education Association and the Mountain Arts Association was held in Lock Haven. Mr. Raymond P. Ensign addressed the section devoted to Art Education on the subject of "Adventure and Accomplishment in Art Education." Mr. C. Valentine Kirby, Director of Art Education for the State of Pennsylvania, spoke on "Accomplishments in Pennsylvania During the Past Year."

Art Teachers Exhibit

To maintain a fresh viewpoint and experience the thrill of personal and creative work outside the classroom, most art teachers find it profitable to carry on some form of art expression such as painting, modeling, or some form of creative work. There is an added stimulus in this type of activity when the individuals join with others in exhibiting their work.

Thus we note that at the present time the Second Annual Exhibition of Painting, Sculpture and Crafts by Art Instructors of the Detroit Public Schools is being held at the Scarab Club Galleries.

We also have advance notice of the winter exhibition of the Springfield Art League, which will be held at the Springfield (Mass.) Museum in February. Many of the local art teachers are members of the League and annually exhibit their work.

Out of the Ordinary

We have before us a most interesting little book entitled *The Growth of An Idea*. This was published by the June graduating class in Teacher Training at Pratt Institute. The text of the book was produced from hand lettered plates, as were the illustrations. It is an effective piece of art work, as was also the play which preceded its publication and which bore the same title. This activity for the class took the place of the preparation of the usual senior thesis and was developed as a creative and worthwhile piece of integration.

Parent Education

In the September issue of *School Life*, which is the official organ of the Office of Education in Washington, D. C., is an interesting report following the conclusion of the fifth year of an experiment in parent education in Vermont. This article outlines a splendid example of what can be done under efficient leadership in rural communities. The complete report furnished to the Office of Education by the director of the Vermont project outlines the many ways in which state departments, together with other institutions, organizations and individuals, have made the

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The Art Digest

The Field of American Art Education: Continued

program effective by giving active co-operation.

One of the projects which has reached many persons not easily contacted has been the Family Workshop where individuals got a new outlook on life. They are instructed in various types of hand-work and craft work while "guided conversation" goes on.

The program in Vermont is comprehensive and reaches practically all types of parents in the State. This notable work may well be studied by other states which may be in a position to set up similar projects under state and local support.

Art and Democracy

Under this title the *Journal* of the National Education Association in its October issue, presents a feature article by Frank E. Baker, president of State Teachers College, Milwaukee. Believing that art may be made a great power in the preservation of our democracy, Dr. Baker summarizes his argument under seven headings and concludes "If we are to perpetuate democracy, the permanent unemployment that plagues us must be remedied and art—dealing as it does with the imperishables of life—offers one broad avenue for the employment of thousands of people." Dr. Baker presented his statement before the Department of Art Education at the Detroit Convention of the N. E. A. last summer.

School Art Publication

These columns have previously made mention of a booklet called *Art Folk* which is published from time to time by the Department of Art Education of the Detroit Public Schools. The third issue continues the high standard. Many of the articles are prepared and illustrated by teachers in the department. Leading articles treat of architecture in Detroit and the fitting of art students for Detroit industries. Copies of *Art Folk* may be secured from Miss Mabel Arbuckle, Supervisor of Art Education in the Elementary and Intermediate Schools of Detroit.

Using Modern Facilities

The Department of Art Education in the Public Schools of Indianapolis has been making effective use of the radio during the past year in broadening and vitalizing its Art Education program. The project has been in charge of Miss Belle C. Scofield, assistant director in charge of art education. Monthly broadcasts presented a varied series of topics and were available to 66 of the schools in the City which were equipped with radios. Thus about 8,500 pupils were benefited by this unique way of discussing phases of Art Education. Previously prepared mimeograph charts were in the hands of the pupils. The script for the broadcasts had been prepared in such a manner as to be of real interest to the children. This project is an excellent example of the manner in which art educators are seeking and finding new ways of making their work in the schools effective.

Hunting Season Opens

After the initial activities of the school year are well under way, there is a period when it has been found profitable to hold teachers' conferences for the purpose of hunting new ways of improving the work in our schools. During October many such state conferences are being held with most of them having a special session devoted to problems

of art education. We note the following on our calendar for the month: October 1st, New York, at Pottsdam, Esther Vanselow of Massena, Chairman; at Watertown, Katharine Melvin, Chairman; Pennsylvania, at Lock Haven, Laurel E. Leitzel, Chairman; October 7th and 8th, Michigan, at Alpena and Sault Ste. Marie; Iowa, at Iowa City, Edna Patzig, Chairman; October 7th to 9th, Vermont, at Rutland, Eliot Beveridge, Johnson, Chairman; October 8th, Pennsylvania, at Meadville, Marion MacDonald, Northeast, Chairman; New York, at Hempstead, Myrtle Simpson, Bay Shore, Chairman; October 8th and 9th, New York, at Elmira, Teresa Camerson, Chairman; October 14, Pennsylvania, at Pittsburgh, Mary A. McKibbin, Chairman; Michigan, at Flint and Jackson; October 21, Indiana, at Indianapolis, Francis Brown, Muncie, Chairman; October 21 and 22, Michigan, at Detroit and Battle Creek; New Hampshire, at Nashua, Ruth Walstrom, Chairman; New York, at Lake Placid, Cecile Golberg, Chairman; at Schenectady, Eleanor Harrison, Chairman; October 22, New York, at Syracuse; Pennsylvania, at New Castle, Merle Young, Chairman; at Bethlehem, Grace Lennox, Chairman; October 21st to 23rd, Utah, at Salt Lake City, Rena Olsen, Chairman; October 25th, Colorado, at Denver, Grace Heabler, Chairman; October 27-30, Montana, at Butte, Olga Ross Hannon, Chairman; October 28-29, Michigan, at Grand Rapids and Detroit; New York, at Rochester, Eva D. Milliman, Chairman; Rhode Island, at Providence, Edw. L. Condon, Chairman; October 29th, Wyoming, at Thermopolis, Frieda Towle, Laramie, Chairman; October 29th and 30th, New York, at Buffalo, Gerald E. Mahoney, Chairman; Maryland, at Baltimore, Mary T. Gallagher, Chairman; North Dakota, at Minot, Mrs. Carey Coffman Grant, Belcourt, Chairman.

Conference on Ceramics

The Fall meeting of the art division of the American Ceramic Society will be held in Syracuse, N. Y., on October 28, 29 and 30. The program will provide discussion and instruction on several phases of practical pottery making. This seems to be the thing most desired by the majority of art division members. The conference will open with a general meeting on Thursday afternoon, October 28. On Friday morning there will be a sym-

posium on Processes of Ceramic Decoration. "Shaping and Moldmaking" is the subject for Friday afternoon. On Saturday morning there will be discussions of glazes, bodies and colors for the amateur potter. On Saturday afternoon the subject will be "Equipment for Studio Potters." Charles M. Harder, of the New York State College of Ceramics at Alfred, is chairman of the art division.

Added Responsibility

Miss F. Elizabeth Bethea, Director of Art Education at Louisiana Polytechnic Institute, Ruston, La., was elected President of the Southeastern Art Teachers' Association last Spring. She has now accepted the chairmanship for the State of Louisiana, of the Department of Art Education of the National Education Association. Miss Bethea is a past president of the Louisiana Art Teachers Association.

A Recent Publication

One of the most valuable books which has appeared this year in the field of art education is entitled "Art Activities in the Modern School," which was written by Florence W. Nicholas, Department of Fine Arts, Carnegie Institute in Pittsburgh, in collaboration with Nellie C. Mawhood, Supervisor of Art in Richmond, Indiana, and Mabel B. Trilling, Professor of Home Economics Education at Carnegie Institute.

The book is a thoughtful presentation of fundamental consideration in relation to a vital and progressive approach to art education. Its chapters are well balanced and provide stimulating reading for the art teacher who is seeking the betterment of her work.

There are many effective illustrations, with a good bibliography, together with a listing of sources of art supplies and material.

Report to Be Published

A committee working under the direction of Professor William G. Whitford, Department of Art Education, University of Chicago, has just completed a three-year survey of research in the fine arts in the field of special methods and psychology of the elementary-school subjects.

The report of the committee, together with a bibliography of ninety-five outstanding research investigations pertaining to the arts, will appear in the December, 1937, issue of "Review of Educational Research" published by the American Educational Research Association, a department of the National Education Association, Washington, D. C.

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Too Sensitive?

ARE ARTISTS as a group too sensitive for proficiency in strenuous athletics? Henry O'Connor, a New York artist, wrote a letter recently to the editor of the New York Times endeavoring to correct the popular belief that they are. "I see by the papers," wrote O'Connor, "that Bob Zuppke [football coach at the University of Illinois] has gone in for art in a big way. To quote him, 'Tell them that art and athletics aren't so far removed.' This was said apparently, to correct the impression that the two were divergent interests.

"For centuries artists have been interested in athletics because of their love of rhythm, movement, style and action expressed in the human form. And men of our own time have honored the arts at the same time that as they participated in their chosen sports."

O'Connor mentions a few combination artist-athletes: James B. Connolly, sea writer and Olympic champion; Harry Watrous, former president of the National Academy and at one time boxing champion of France; Aldro Hibbard; Raymond Neilson; Robert Ripley; Cyrus Dallin; and Helen Wills Moody.

"Won't you try to erase the erroneous impression that artists, writers, poets, and the like wear flowing ties, have long hair and speak with an English Accent," he begs the Times editor. The latter in an editorial note agrees and points out that Paul Robeson was an All-American football player and that George Bellows was one of the star basketball players in the Big Ten Conference during his Ohio State undergraduate days. "Art and athletics have been joined together since early Greek days," he concludes. Readers of THE ART DIGEST can probably think of many, many other artist-athletes. Send them along to make a complete list.

Pictures on Exhibit

The latest manifestation of increasing public interest in art is the debut, on Nov. 1, of *Pictures on Exhibit*, a new popular priced art magazine. As its name indicates, this magazine is devoted to reproductions of the currently exhibited works of art at the various galleries throughout the country.

A special feature of *Pictures on Exhibit* is its pocket-size format. All reproductions are the full size of the page, giving the magazine, which will be issued the first of each month, the appearance of an album. Human-interest stories about the artists represented and a critical discussion of each reproduction appear in conjunction with the illustrations. The editor is Charles Z. Offin, former art critic of the Brooklyn Daily Eagle, a member of the art faculty of the College of the City of New York, and an etcher of note. The November issue of *Pictures on Exhibit* will contain reviews of current exhibitions by Thomas Benton, Albert Sterner, Lucille Blanche, Diego Rivera, Edmund Blampied, Berthe Morisot, Marie Laurencin and a dozen other artists. Publication offices are at 67 West 44th Street, New York.

O'KEEFE IN REPRODUCTION: A portfolio of 12 paintings by Georgia O'Keeffe is being published in facsimile by the Knight Publishers of New York in two limited editions. A "General Limited Edition" of 1050 portfolios will be issued at \$50 each, and a "De Luxe Limited Edition" of 100 portfolios, each plate autographed by the artist, at \$100 each. The reproductions have been done by Bernard Metal, American color craftsman.

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15th October, 1937



Study Hour: EARL FIELDS
Second Prize in Oil

The Northwest

CONSIDERABLE SOUND PAINTING without much
that is new or controversial characterizes the
23rd annual exhibition of Northwest Artists,
in the judgment of Kenneth Callahan, assist-
ant director of the Seattle Museum and art
critic on the *Seattle Times*. The exhibition
continues at the museum through October. Top
honors, the \$100 purchase prize given by the
West Seattle Art Club in memory of Kath-
erine B. Baker, went to Angela S. Ryan for
an abstracted arrangement of vegetables on
a table, painted with the color solidity of Karl
Hofer.

Study Hour by Earl Fields, an old farmer
seated at a table with a lamp and newspaper,
won the \$50 second prize in oil, offered by
the museum. Of this painting, Mr. Callahan
writes: "The subject is thoroughly under-
stood, as the painter spent part of his life on
a farm. It is very simply constructed, realisti-
cally treated, with good textural feeling. It
is quiet, enduring and entirely original." A
different type of painting is found in the first
honorable mention, *Lady in Green*, "a simpli-
fied semi-portrait, subtle in color and designed
with grace and solidity."

Plain forms, highly abstracted and care-
fully finished, were woven into the second
honorable mention in oil, *Abstraction I* by
Dorothy Hewes. This was considered by Mr.
Callahan "one of the most refreshing paint-
ings in its rich purity, to be found in the
exhibition." To complete the catholicity of
taste, the jury awarded third mention to a
conventionally painted interior by Jacob El-
shin.

Although the exhibition contained many wa-
ter colors, the awards were "not at all remark-
able," according to this critic. "Sculpture,
seldom a very important or extensive part of
the Northwest annuals, is not impressive this
year," he added. "Alexander Archipenko
spent his second summer teaching in Seat-
tle this year, and his influence is quite ap-
parent in the work shown." The principal
award, the Music and Art Foundation Prize
of \$50, went to Mary Erkenbrack Hennessy
for the terra cotta *Strife*.

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CALENDAR

United States & Canadian

EXHIBITIONS

BIRMINGHAM, ALA.
Public Library Oct.: Birmingham Art Club non-jury show.
MONTGOMERY, ALA.
Huntingdon College To Nov. 1: Work by foreign school children.
CLAREMONT, CALIF.
Pomona College Oct. 13-23: Historical exhibit. Oct. 23-Nov. 6: Etchings, Roi Partridge.
HOLLYWOOD, CALIF.
Stanley Rose Gallery To Nov. 1: Martha Simpson; Guy Ignot.
LAGUNA BEACH, CALIF.
Art Association To Nov. 30: Bi-monthly exhibit.
LOS ANGELES, CALIF.
Foundation of Western Art Oct.-Nov.: Fifth Annual Exhibition Trends in California Art.
Museum of Art To Oct. 30: Hungarian paintings.
Art Association Oct.: International Loan Exhibition.
Stendahl Gallery To Oct. 18: Millard Sheets.
MILLS COLLEGE, CALIF.
College Art Gallery Oct. 24-Dec. 12: Old master drawings.
OAKLAND, CALIF.
Art Gallery To Oct. 31: Annual exhibition water colors, pastels, prints and drawings.
PALOS VERDES, CALIF.
Community Arts Ass'n To Oct. 29: Women Painters of the West.
SACRAMENTO, CALIF.
State Library Oct.: Mildred Bryant Brooks, etchings.
SAN FRANCISCO, CALIF.
Palace of Legion of Honor To Oct. 25: Cleveland Artists.
Corvoisier Gallery To Oct. 23: Taubes.
De Young Memorial Museum To Oct. 27: Cleveland oils.
Paul Elder Oct. 18-Nov. 6: Mark Mink.
Gump Art Gallery To Oct. 16: Henry Alexander. Oct. 25-Nov. 15: Annual exhibit, Calif. Soc. Etchers.
Museum of Art To Nov. 1: Aline Liebman. To Nov. 7: S. F. Soc. Women Artists Annual.
SANTA BARBARA, CALIF.
Faulkner Memorial Art Gallery To Oct. 23: Karl Hofer.
HARTFORD, CONN.
Wadsworth Athenaeum To Nov. 14: Federal Art in New England.
NEW LONDON, CONN.
Lymann Allyn Museum To Nov. 15: Gothic decorative arts.
WILMINGTON, DEL.
Society of Fine Arts To Oct. 23: Howard Pyle.
WASHINGTON, D. C.
Corcoran Gallery To Oct. 22: Etchings, Cadwallader Washburn. Oct. 23-Nov. 7: watercolors, Jane C. Stanley.
Phillips Memorial Gallery Oct.: Augustus Tork.
Smithsonian Building To Oct. 31: Walter J. Phillips.
Studio House To Oct. 25: Methods of color reproduction.
CHICAGO, ILL.
Art Institute To Oct. 31: Work by Frances Foy, Frederick Victor Poole; drawings, Elizabeth Telling; sculpture, David Brin; portraits of Chicagoans.
Chicago Galleries Ass'n To Oct. 25: 30: Paintings, Josef Albers, Mies-trik de Monda.
Katherine Kuh Galleries To Oct. Work by Carl Hoerman, Gaspar J. Rufo, Hutter group.
Lakeside Galleries To Nov. 30: Work by Thomas Hart Benton.
INDIANAPOLIS, IND.
John Herron Art Institute To Nov. 23: International Water Color Show.
RICHMOND, IND.
Art Association Oct.: 41st Annual, Richmond painters.

MUNCIE, IND.
Ball State Teachers College To Nov. 10: Watercolors, Frances Failing.
LAWRENCE, KANSAS
Thayer Museum of Art Oct. 16-30: Oil: Albert Bloch.
WICHITA, KANSAS
Art Museum To Oct. 22: Oriental Loan exhibit: Spanish painting.
NEW ORLEANS, LA.
Isaac Delgado Museum Oct.: Sculpture, Anna Hyatt Huntington.
BALTIMORE, MD.
Museum of Art To Oct. 31: Modern French paintings and bronzes.
Maryland Institute Gallery To Oct. 31: Prints, Frank Hartley Anderson.
Walters Art Gallery To Oct. 31: Damsier water colors.
HAGERSTOWN, MD.
Washington County Museum of Fine Arts Oct. 29-Nov. 26: Posters, E. McKnight Kauffer.
ANDOVER, MASS.
Addison Gallery To Nov. 14: Photography.
BOSTON, MASS.
Doll & Richards To Oct. 30: Water colors, Dwight Shepler.
Grace Horne Galleries To Oct. 23: Paintings by Annot, Jacoby; work by Jessie G. Fairbanks.
Museum of Fine Arts Oct.: Lithographs.
NORTHAMPTON, MASS.
Smith College To Oct. 31: Far Eastern art.
PITTSFIELD, MASS. Oct. 18-24: Art by school children of Pittsfield.
SOUTH HADLEY, MASS.
Mt. Holyoke College To Oct. 25: Portraits, Marie Danforth Page.
DETROIT, MICH.
Institute of Arts To Oct. 31: Chrysler collection.
MUSKEGON, MICH.
Hackley Art Gallery Oct.: Robert Zupke, Paul Gill.
KANSAS CITY, MO.
Art Institute Oct.: Calif. Water Color Show; Trio of Surrealists; Medieval illuminated mms.; Fifty books of the year.
Nelson Gallery Oct.: Artists west of Mississippi.
ST. LOUIS, MO.
City Art Museum Oct.: Permanent collection.
MANCHESTER, N. H.
Currier Gallery Oct.: Posters, E. McKnight Kauffer; To Oct. 25: Contemporary water colors.
MONTCLAIR, N. J.
Museum of Art To Oct. 24: Oriental rugs; paintings Henry E. Schnakenberg; etchings, Levon West.
NEWARK, N. J.
Museum of Art Oct.: American and European paintings.
TRENTON, N. J.
State Museum To Nov. 7: American portraits.
ALBANY, N. Y.
Institute of History and Art Oct.: American Artists Group prints; work by Theresa Bernstein, Esperanza Gabay, Gala Lee Guthrie, Alice Paulin Scaffer.
BINGHAMPTON, N. Y.
Museum of Art Oct.: Watercolors, Clyde Singer.
BROOKLYN, N. Y.
Brooklyn Museum Oct.: American Impressionists; Egyptian art prints.
BUFFALO, N. Y.
Albright Art Gallery To Nov. 1: Prehistoric Rock Pictures.
NEW YORK, N. Y.
A.C.A. Gallery (52 W. 8) To Nov. 23: Markov. Oct. 24-Nov. 13: Joe Jones.
A.W.A. Gallery (353 W. 57) To Nov. 1: Photographs.

American Artists School (131 W. 14) Oct. 24-Nov. 21: Art instructors exhibit.
An American Place (509 Madison) Oct. 27-Jan. 1: "Beginnings: 251" Argent Galleries (42 W. 57) Oct. 18-30: Paintings, Helen Whittemore; water colors, Carol R. Dudley.
Artists Gallery (33 W. 8) To Nov. 1: Frances Ferry; Ben Zion.
Associated American Artists (420 Madison) Oct. 20-Nov. 5: Thomas Benton drawings.
Babcock Galleries (38 E. 57) Oct.: American artists.
Boyer Galleries (69 East 57) To Oct. 30: John McCrady.
Brunner Gallery (53 E. 57) Nov. 1-Dec. 31: Sculpture, Pompon. Buchholz Gallery (3 W. 46) To Oct. 27: Ernst L. Kirchner.
Furns Buffa & Sons (59 W. 57) Oct. 18-Nov. 12: Henry Le Sidaner.
Cantier Galleries (78 W. 55th) To Oct. 30: Earl Horte.
Carroll Carstairs (11 E. 57) To Nov. 6: Constantin Guys.
Contemporary Arts (38 W. 57) To Oct. 30: Minnie Belle Hutchinson.
Downtown Gallery (113 W. 13) To Oct. 30: Major American artists.
Durand-Ruel (12 E. 57) Oct.: French paintings.
Federal Art Gallery (225 W. 57) Oct.: Federal art.
Ferargil Galleries (63 E. 57) Oct. 16-31: Edmund Ashe. Oct. 18-31: Julius Delbos.
East River Gallery (358 E. 57) To Oct. 30: New paintings.
Findlay Galleries (8 E. 57) To Oct. 30: Moise Kising.
Fifteen Gallery (37 W. 57) To Oct. 30: Group exhibition.
Frederick Fraser Gallery (9 E. 57) To Nov. 1: Eastman Johnson.
French Art Galleries (51 E. 57) Oct.: Modern French paintings.
Karl Freund Gallery (50 E. 57) Oct.: Small sculpture.
Grand Central Art Galleries (15 Vanderbilt Ave.) To Nov. 18: Annual Founder's Show.
Grand Central Art Galleries (1 E. 51) Oct.: American paintings.
Grant Studios (175 Macdougall St.) Oct. 12-25: 7th Annual Invitation Exhibition.
Kennedy & Co. (785 Fifth Ave.) Oct.: Colored aquatints.
Frederick Koppell & Co. (71 E. 57) To Nov. 6: Etchings, Goya.
Kleemann Galleries (38 E. 57) Oct.: "All of Elshemius."
M. Knoedler & Co. (14 E. 57) Oct.: Ingres to Forain: A Century of Lithographs.
C. W. Kraushaar (730 Fifth Ave.) To Oct. 23: Gouaches, Allen Saultburg.
Julien Levy Gallery (15 E. 57) To Nov. 1: Review exhibition.
Macbeth Galleries (11 E. 57) Oct. 19-Nov. 1: Andrew Wyeth.
Metropolitan Museum of Art (Fifth at 82nd) Oct. 12-Nov.: Rugs and Carpets: An international exhibition of Contemporary Industrial Design.
Midtown Galleries (605 Madison Ave.) Oct. 19-Nov. 6: Minna Citron.
Milch Galleries (108 West 57) Oct.: American paintings.
Montross Gallery (785 Fifth Ave.) To Oct. 30: Walton Blodgett.
Morgan Gallery (106 E. 57) To Oct. 30: Artists color proofs.
Morton Galleries (130 W. 57) Extended to Oct. 30: Annual Water Color Exhibit. To Oct. 30: Water colors, Land Lyman A. Langdon.
Museum of Modern Art (14 W. 49) Oct. 20-Dec. 1: Sculpture, William Edmondson.
J. B. Neumann's New Art Circle (509 Madison Ave.) Oct. 18-Nov. 6: Still lifes by Max Weber.
New School for Social Research (66 W. 12) Oct. 19-Nov.: Herb. Kruckman.
Newhouse Galleries (5 E. 57) To Oct. 30: Portraits, Dario Rappa; wire sculpture, Berthold Ordner.
Nierendorf Gallery (21 E. 57) Oct.: Modern art.
Park Art Gallery (48 E. 50) To Oct. 29: Drawings of Isadora Duncan, Abram Walkovits.
Georgette Passedoit Gallery (121 E.

57) To Oct. 23: Edna Bartos.
Progressive Arts Gallery (428 W. 57) To Oct. 25: Group show.
Public Library (Fifth at 42nd) To Nov. 30: A Century of Prints.
Rebel Arts (6 E. 17th) Oct.: Group exhibition.
Frank K. M. Rehn Gallery (683 Fifth Ave.) save 2 lines
Rabinovitch Gallery (40 W. 50) Oct.: Photographs of the new architecture in Mexico, Esther Born.
Paul Reinhardt Galleries (730 Fifth Ave.) To Oct. 23: Paintings, Fernando Tarazona.
Jacques Seligmann Gallery (3 E. 51) Nov. 1-20: Picasso: 1903-23.
Marie Sterner Galleries (9 E. 57) Oct. 18-30: Sculpture, Sally Ryan.
Studio Guild (730 Fifth Ave.) To Oct. 23: Mira Greenough Robison.
Mrs. Cornelius J. Sullivan (460 Park Ave.) To Nov. 6: Water colors, Florence Robinson.
Tricker Galleries (21 W. 57) Oct. 23-Nov. 6: Adam Maurer.
Uptown Gallery (249 West End Ave.) Oct.: Group show.
Vendome Gallery (364 West 57) Oct.: Contemporary American art.
Hudson D. Walker Gallery (38 E. 57) To Oct. 30: Max Liebermann.
Walker Galleries (108 E. 57) To Oct. 30: "Small Pictures by Famous Painters."
Westermann Gallery (24 W. 48) To Oct. 19: Gunvor Bull-Teilmann.
Whitney Museum (10 W. 8). To Nov. 7: Contemporary American ceramics.
CINCINNATI, O.
Museum of Art To Oct. 7: Exhibition of American Art.
CLEVELAND, O.
Gage Gallery Oct.: Watercolors, Frank W. Benson.
Museum of Art To Oct. 31: Permanent collection; Mexican Childrens art.
COLUMBUS, O.
Gallery of Fine Art Oct.: Permanent collection.
DAYTON, O.
Art Institute Oct.: William Gebhart paintings; Oriental exhibit.
TOLEDO, O.
Toledo Museum of Art Oct.: Portraits.
YOUNGSTOWN, O.
Butler Art Institute To Oct. 24: Milford Zornes.
PORTLAND, ORE.
Art Museum To Oct. 29: Paul Cezanne.
NEW HOPE, PENNA.
Boxwood Studio To Nov. 1: Fern Coppedge.
PHILADELPHIA, PENNA.
Art Alliance To Nov. 7: Francis Speight.
Pennsylvania Museum of Art To Oct. 23: Panoramas. Oct. 16-Nov. 28: Problems of portraiture. Nov. 6-Dec. 15: Damsier: First great one man show in America.
PITTSBURGH, PENNA.
Carnegie Institute To Dec. 15: Carnegie International Exhibition.
PROVIDENCE, R. I.
Art Club To Oct. 24: Annual Members Show.
R. I. School of Design To Nov. 28: Malvina Hoffman.
MEMPHIS, TENN.
Brooks Memorial To Oct. 23: Contemporary American paintings. To Oct. 31: Old portraits owned in Tenn. and Miss.
DALLAS, TEXAS
Museum of Fine Arts Oct.: Permanent collection.
RICHMOND, VA.
Virginia Museum of Fine Arts Oct.: Loan collection of American paintings.
SEATTLE, WASH.
Art Museum To Oct. 31: 23rd Annual, Northwest Artists. Downtown Gallery Oct.: Contemporary Americans.
MILWAUKEE, WIS.
Art Institute To Nov. 7: New Horizons in American Art.
OSHKOSH, WIS.
Public Museum Oct.: Seven Art Society paintings.
HONOLULU, HAWAII
Art Association To Nov. 14: International Print show.

IN DOWNTOWN SEATTLE: Seattle, now has a commercial gallery in its busy downtown area. Called the Downtown Gallery, the new establishment, which opened in September, is located at 516 Olive Way. The first exhibi-

tion featured artists of the Northwest. Group and one man shows are planned for the season and the gallery will draw its artists mainly from the "Puget Sound Group," the "Group of Twelve," and the "Women Painters."

PLANNING FOR WINDSOR VISIT: Plans are being made already in architectural circles to show the Duke of Windsor that America does have modern housing. In New York the Architectural League will entertain His Highness.

BOOKS REVIEWS & COMMENTS

Van Loon's "Arts"

ELABORATELY STAGED with all the deploy of advance and variegated publicity that attends the birth of a "best seller" these days, Hendrik Van Loon's recapitulation of *The Arts*, done in 677 pages, was launched this month amid a sharp cleavage of critical comment. Literary people acclaimed it; art people disclaimed it. In each case, however, the magazines assigned first string reviewers and top notch authorities. (Simon & Schuster, \$3.95.)

The new book, encompassing the world's history of painting, sculpture, architecture, music and minor arts, is written in a racy, conversational vernacular that scorns the high priest vocabulary of art writers, tears down the curtains of æsthetic erudition, and winds up with one massive comprehension of Hendrik Van Loon's comprehension of *The Arts*. A profuse set of scratch-quill drawings and water colors by the author gesticulate the more surprising and interesting episodes, and he rounds out the whole story with a straight talk from the shoulder, between the halves, fight talk for art. A monologue, inspired and enthusiastic, ravishing a hundred innocent particularizations to reach one broad generalization,—in short, a rabble rouser for art—the book is a left jab at the "arty" that should precede the scrambled invasion of hordes up the Parnassian height,—or perhaps Van Loon hill.

"It is the healthiest history of the arts I have ever read," wrote William Soskin in the *Herald Tribune* book section. "The scholars may rise from various corners to say that here and there he is talking through his hat," wrote R. L. Duffus in the *Times Book Review*, "but he has succeeded, as most scholars do not, in conveying an idea of the flow and universality of human effort." In the *Saturday Review of Literature* the scholars did rise up. Here the review was parceled out to specialists. Professor Oliver Larkin, of the art department of Smith College, paid tribute to

Van Loon's vivid projection of places and personalities but finds in the painting and sculpture section "snubbing of certain historically important painters," "dubious off-hand statements," "careless and inaccurate statements," and "misleading half-truths." One of the illustrations of a Greek stele he finds "an appalling and tasteless travesty." Miss Hetty Goldman of Princeton's Institute of Advanced Studies, reviewing the archaeology, felt these illustrations as "so many knife thrusts to one who already loves the arts they attempt to portray." Wesleyan's Henry-Russell Hitchcock, Jr., writer and professor of architecture, considered the writing (and the sketches) "so sloppy that we can hardly call it even inaccurate, but it is suggestive, personal and disarming."

Mr. Van Loon, however, goes on his way, relating with gusto the story of art and mankind and history. He makes the artists and their times live in the language of today as he calls Mohammed a Hitler, or medieval knights the G-men of olden times. Comparisons, metaphors, similes, metonymys—all the stops of vivid, figurative narration—are pulled out in this popularly written, wholly controversial, yet certainly well worthwhile history of the arts.

BOOKS RECEIVED

PAINTINGS OF THE ROYAL COLLECTION, an account of His Majesty's pictures at Windsor Castle, Buckingham Castle, Palace, Hampton Court, Holyroodhouse, and Balmoral, by Roy Bishop. Philadelphia: J. B. Lippincott Co.: 233 pp., 65 illus.; \$5.

A narrative account of the paintings by a writer with both journalistic and art writing experience.

FINGER PAINTING AS A HOBBY, by Stephen D. Thach. New York: Harper & Bros.: 129 pp.; illustrated; \$1.75.

A manual on the new painting medium invented by Ruth Faison Shaw. The author shows ways of painting, describes the technique, and encourages the amateur to try it. Modern art education for children has enthusiastically taken to finger painting.

ART NOW, by Herbert Read. New York: Harcourt, Brace; 160 pp.; 128 illustrations; \$3.

A revised edition of the best known authoritative explanation of modern art, approaching the subject from both æsthetics and psychology.

THE PSYCHOLOGIST LOOKS AT ART, by Louis Danz. New York: Longmans, Green. 245 pp.; 21 plates; \$3.

An entertaining and provocative discussion, concerned almost solely with modern art, by the author of *Zarathustra, Jr.* "Art," he concludes, "is a biological event."

A Bol for California

An oil by Ferdinand Bol, famous as a follower and favorite pupil of Rembrandt, has been acquired by the California Palace of the Legion of Honor. Entitled *The Archery Prize*, the work is a composition in heroic proportions and is mentioned in practically every piece of literature pertaining to Bol and his art.

Ferdinand Bol was born in Dordrecht in 1611. As a child he went with his parents to Amsterdam and there later became a pupil of Rembrandt. In certain of his paintings he so closely followed the style of his master that it is often difficult to distinguish the work of the two men.

For the Modern

SALVADOR DALI's portrait of his wife, Gala, which aroused so much interest in his exhibition last winter, has been presented to the Museum of Modern Art, along with Chaim Gross' wood sculpture *Handlebar Riders* and Henry Moore's *Two Forms*, a sculpture in pyinkado wood. The three pieces are on view in the museum's temporary galleries at 14 West 49th Street, New York. The Dali is an anonymous gift, the Moore came from Sir Michael Sadler of England, and the Gross is a gift of A. Conger Goodyear.

The woman in Dali's painting is seated with her back turned, confronting another view of herself facing the artist—not a mirrored reflection but rather the two selves of the woman coming face to face. The facing figure is seated on a wheelbarrow, while back of her, in a picture hanging on the wall, the wheelbarrow is repeated in a picture taken from *The Angelus* by Millet.

Chaim Gross' work is a stylized handling of a humorous subject expertly sculptured in the hardest kind of wood. His sense of humor is a distinguished part of his sculpture.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912 OF THE ART DIGEST, published semi-monthly October to June; monthly, June, July, August, September, at New York, N. Y., for October 1, 1937. State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Peyton Boswell, who, having been duly sworn according to law, deposes and says that he is Editor of The Art Digest, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher, The Art Digest, Inc., 116 E. 59th St., New York, N. Y.; Editor, Peyton Boswell, 116 E. 59th St., New York, N. Y.; Managing Editor, none; Business Manager, Joseph Luyber, 116 E. 59th St., New York, N. Y.

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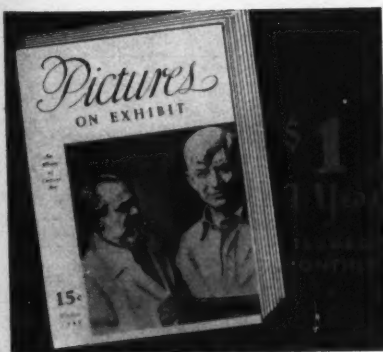
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PEYTON BOSWELL, Editor.
Sworn to and subscribed before me this 12th day of October, 1937.

L. M. CAGNEY.

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County of Westchester,
N. Y. Co. Clk. No. 886, Reg. No. 60526
(My commission expires March 30, 1938.)



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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & AMERICAN ART WEEK

(November 1 to 7, 1937)

National Director, Florence Topping Green
104 Franklin Avenue, Long Branch, N. J.



AMERICAN ART AND THE WOMEN OF AMERICA

AMERICAN ART WEEK

One of the best things the American Artists Professional League is doing is to set up art centers in every little town and village in the United States. This is being done in preparation for American Art Week, which is celebrated from November 1st to 7th this year. At this time exhibitions of paintings and sculpture are sent to places remote from art centers, or pilgrimages are planned for those in outlying districts, by which arrangements are made for groups to visit the shows in the cities. It is hard to believe, but the truth is that in many sections of the United States there are people who have never seen a work of art,—their idea of painting is gathered from the magazine cover and the colored supplement.

American art, and especially our craft work, is in danger of being lost in the morass of industrialism and mechanism. To the contrary, in Europe, much stress is being placed on wood carving, weaving, and beautiful hand work of all kinds. American Art Week directors are earnestly asked to encourage the crafts of their own regions, thus preserving to the world early Indian art and the crafts of the mountaineers, and those of the early settlers in various sections of the country. The patronage of local artists is another of our objectives, with art exhibitions to improve taste and cultivate art appreciation. But all of these things are worthless if we do not also train the public to buy works of art.

California

The State Director, Mrs. Mabel St. Clair Matzka, is getting her forces in order. For the first time Oakland and San Francisco districts are giving their assistance this year. The directors for San Francisco are Mrs. May Baker, president of the City and County Federation of Women's Clubs; Mrs. Martin Newall, Vice President; and Miss Helen Gordon Barker. For Sacramento, the directors are Mrs. Henry Wayne Blass, president of the Tuesday Club, and Mrs. Guy Clarence Hamilton, Chairman, Art Appreciation Section. Mrs. Matzka was a delegate from California to the International Art Congress in Paris this summer.

New Jersey

This is one of our banner states, being winner of the water color painting by the late George Pearse Ennis in 1935 and of an honorable mention last year. The work planned by the State Art Week Director, Mrs. Wallace J. Ellor, is worthy of comment. A medal is to be presented to the art association doing the most for American Art Week and each community is asked to show what its own artists are doing. Mrs. Ellor is interesting the men's and women's clubs, merchants, manufacturers, and parent-teacher associations in the work and with the co-operation of the artists and craftsmen expects to have a state-wide celebration. Art exhibitions are planned in hotels, libraries, clubs, schools, and in private homes, and there will be lectures, pilgrimages, contests, and art dinners during the Art Week period. The opening event will take place on November

1st. There will be an art luncheon in Bamberger's, together with a program of unusual interest. The toastmaster will be Gustave Ci-miotti, and the speakers who will give talks of interest in the world of art include John F. Spargo, whose subject will be "Art Education;" Ed Fitzgerald, Bamberger's radio announcer, and the expert on artistic photography, Thomas O. Sheckell. The hosts and hostesses at the various tables will be members of the state board and prominent state artists. Governor Hoffman is to make a public proclamation. Mrs. William Wemple, the efficient Art Week Director of last year, is now Chairman of the New Jersey Chapter.

Connecticut

Miss Lillian Card, the State Director, is getting the Women's Clubs in each town to put on art exhibits in schools, libraries and their own clubs. She will talk about the celebration of Art Week over the radio on October 19th, and hopes to stir up great interest. This state has plans that may be copied with success by others where weather conditions will permit. This year they have had four street fairs where paintings have been sold. Miss Card has described the village green in Monroe as presenting a very gay appearance, all strung with lines to which the paintings were hung. The State Federation president, Mrs. Sutton, will distribute the American Art Week circulars at the county meetings.

Alabama

Once again this state will have an art season, instead of an art week; they find it more satisfactory to extend the time over a period of a month. This year the dates will be from October 15th to November 15th, and the State Director, Mrs. W. W. Rivers, says that the plans are nearly completed for the event. She is giving the American Artists Professional League a good write-up and

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The Art Digest

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

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*A national organization of American artists and art lovers, working
impersonally for contemporary American art and artists.*

wants to illustrate it with the painting which
is to be presented as a prize this year, *The
Junction*, by Hobart Nichols.

Colorado

Many newspaper clippings received from
Mrs. Caroline Tower, the State Director, in-
dicate that she and Mrs. Claude Stephens
are working hard to make American Art
Week a great success in the state. On Sept.
14th, Mrs. Tower called a meeting at her
home and committees were planned. The aims
are to encourage and to become acquainted
with the local artists and their work, and
to present them to the public through their
pictures, which will be displayed during Art
Week. The Denver Art Museum and Chap-
pell House, through the director, Donald J.
Bear, will assist in presenting contemporary
American artists and old masters which are
in the galleries. Mr. Bear has a collection
of slides of Colorado art and artists which
he has offered to show for art programs. Miss
Louise Wells of the Fine Arts Department of
the Public Library in Denver reported that
last year twenty-five collections of 700 prints
were sent out for Art Week; she hopes for
as good a record this year. Mrs. W. J. Drake
of the Women's Club of Denver, who is do-
ing a great deal for the celebration, invited
the committee to use their building this year
for art exhibitions. Miss Marion Miller and
Mrs. Gladys Wells of the Denver Public
Schools gave their plans for observing Art
Week in the schools.

Mrs. D. Vernon Parish, representing Dr.
Waldo Love of the Artists Guild, suggested
that the committee consider the plan used
along Fifth Avenue, in New York City, and
in Fort Worth and Dallas, Texas, for the
display of pictures during the week. Mrs.
H. C. Bradley of the Colorado Congress of
Parents and Teachers assured the committee
of her co-operation in helping to make the
week a success. Mrs. Paul Nice will have
charge of the various exhibits throughout the
city, and will work with the schools and
libraries. Through Mrs. Grace Martin the
handwork of the patients of Fitzsimons, the
disabled veterans hospital, will be shown to
the public during the week. Miss Pansy Stock-
ton will be in charge of the Art Week radio

programs, and will have a special showing
of her "Sun Paintings." Other members on
the committee are Boardman Robinson, Lor-
enz Franz, Mrs. L. M. Robineau, Mrs. Gano
Senter, Mrs. I. J. Lewis, Miss Muriel Sibell,
Mrs. S. A. Ionides and Mrs. E. W. Pelker.
Mrs. Claude Stephens was the delegate from
Colorado to the International Art Congress
in Paris this past summer.

Mrs. Florence Topping Green, National Di-
rector of American Art Week, will speak over
Station WOR on November 3rd at 11:30 A.M.,
in connection with the national observance of
Art Week. Her topic will be: "Lessons
America May Learn from the Artistic Crafts
of Europe."

BALTIMORE MUSEUM OF ART July 26, 1937

Mrs. Charles H. Hohman,
Head of the Maryland Chapter,
American Artists Professional League,
306 Rossiter Avenue,
Baltimore, Md.

My dear Mrs. Hohman:

As President of the Baltimore Museum of
Art I wish to endorse the splendid movement
sponsored by the American Artists Profes-
sional League in arranging a nation wide
celebration of American Art Week from No-
vember 1st to 7th of this year. It is particu-
larly gratifying to me to know that there
has been established in Baltimore a Chapter
of this active League, and that plans are
being made by you, as Chapter Head, to
conduct an Art Week in Maryland in con-
junction with the national plan.

I am interested in such a project not only
for the stimulus it will give to national art
generally, but also because of the rare op-
portunity it will afford our public to focus
attention on the many excellent things that
are being accomplished by Maryland artists.

You have my wholehearted support and
that of the Museum in achieving your objec-
tive.

Sincerely yours,
(sig'd) HENRY E. TREIDE,
President.

"MYRANDER" DIES AT 56: James Alexander
Stevenson, British sculptor, who was best
known for his portrait busts of notables, died
in London on Oct. 5 at the age of 56. Signing
his work "Myrander" to distinguish himself
from another sculptor of similar name, Steven-
son had been a regular contributor in Euro-
pean exhibitions since 1906. One of his out-
standing works was the memorial at Peter-
borough, England, to French prisoners who
died in England during the Napoleonic wars.

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15th October, 1937

Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Birmingham, Ala.

SOUTHERN PRINTMAKERS' ROTARY, March 1-30 and tour for 12 months, at Birmingham, Ala., and 15 other cities south and east. Open to all printmakers. Media: all graphic processes (no monotypes). Fee \$3; jury of selection; many prizes including at least 5 purchase prizes. Last date for return of entry cards, Feb. 10; for arrival of exhibit, Feb. 15. For information address: Frank Hartley Anderson, Sec., 2112 South Eleventh Court, Birmingham, Ala.

Buffalo, N. Y.

FIFTH ANNUAL WESTERN NEW YORK EXHIBITION, Jan. 28-Feb. 28, at Albright Art Gallery. Open to all artists residing in Buffalo or within the boundaries of the following counties in New York State: Allegany, Cattaraugus, Chautauqua, Erie, Genesee, Livingston, Monroe, Niagara, Ontario, Orleans, Steuben, Wayne, Wyoming. Yates. Media: paintings, prints, sculpture. No fee; jury of selection; cash prizes totaling \$300 and other awards. Last date for return of entry card Jan. 13; for arrival of exhibit, Jan. 13-22. For information address: Albright Art Gallery, Buffalo, N. Y.

Chicago, Ill.

FORTY-EIGHTH EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE at the Art Institute of Chicago, Nov. 18-Jan. 16. Open to all Americans. Media: Oil and sculpture. Jury of selection; no fee; prizes, including Logan (\$500), Harris (\$500), and others. Last date for return of entry card Oct. 13; last date for arrival of exhibits in New York City Oct. 20, in Chicago Oct. 28. For further information address: Robert B. Harshbarger, Director, Art Institute of Chicago, Chicago, Ill.

FOURTEENTH ANNUAL HOOSIER SALON, Jan. 29-Feb. 12, at Marshall Field Galleries, under auspices of Hoosier Salon Patrons Association. Artists born in, resident in, or identified with Indiana. Media: oil, water color, pastel, graphic art and sculpture. Fee \$5 for painters, \$3 for sculptors; jury of selection; cash prizes total \$3,000, ranging individually from \$50-\$500. For information address: Hoosier Art Gallery, 211 W. Wacker Drive, Chicago, Ill.

Detroit, Mich.

ANNUAL EXHIBITION FOR MICHIGAN ARTISTS, at the Detroit Institute of Arts, Nov. 16-Dec. 30. Open to residents of Michigan. Media: painting, etching, sculpture. Jury of selection; no fee; 12 prizes. Last date for return of entry card and exhibits Oct. 30. For further information address: Detroit Institute of Arts, Detroit, Mich.

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Hagerstown, Md.

ANNUAL EXHIBITION OF CUMBERLAND VALLEY ARTISTS, Feb. 1-28, at Washington County Museum of Fine Arts, Hagerstown, Md. Open to residents of territory bounded by Frederick, Md.; Winchester, Va. (south); Harrisburg, Pa. (north); and Cumberland, Md. (west). Media: painting, sculpture and graphic arts. No fee; no jury; small cash awards. Last date for return of entry card, Dec. 31; for arrival of exhibit, Jan. 15. For information address: Director, Washington County Museum of Fine Arts, Hagerstown, Md.

Houston, Texas

EXHIBITION BY ARTISTS OF SOUTHEAST TEXAS, Oct. 31-Nov. 28, at the Houston Museum of Fine Arts. Open to artists living in that part of Texas to the south and west of (and including) Waco, Austin, San Antonio. Media: oil, water color, drawings (any media), prints, miniatures, sculpture. No fee; jury; prizes to be announced. Last date for return of entry card Oct. 16; closing date for exhibits Oct. 16. For information address: Adlene Wellborn Bruhl, Curator, Museum of Fine Arts, Houston, Texas.

Indianapolis, Ind.

ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTINGS, Jan. 1-31 at the John Herron Art Institute. Open to all. Media: oil only. No fee; jury of selection. Photographs of work to be entered must be sent to the Director before Nov. 15. For information address: Mr. Wilbur D. Peat, Director, John Herron Art Institute, Indianapolis, Ind.

Kansas City, Mo.

ANNUAL SWEETSTAKE SHOW, Nov. 7-20, at the Kansas City Art Institute. Open to all artists in Kansas City and vicinity. Media: oil, tempera, water color, pastel, sculpture and graphic arts. Fee \$1; jury for awards only; cash prizes. Last date for return of entry card Nov. 3; closing date for exhibits Nov. 3. For information address: Kansas City Art Institute, Kansas City, Mo.

MIDWESTERN ARTISTS EXHIBITION, Feb. 6-28, at Kansas City Art Institute. Open to all midwesterners. Media: oil, tempera, water color, pastel, sculpture, graphic arts. No fee; jury of selection; cash prizes. Last date for return of entry card and arrival of exhibit (probably) Jan. 19. For information address: Kansas City Art Institute, 4415 Warwick Blvd., Kansas City, Mo.

Los Angeles, Calif.

MUNICIPAL ART GALLERY EXHIBITIONS, held monthly at the Municipal Art Gallery, City Hall. Open to Los Angeles artists. Media: oil and water color. No fee; selection by the commission. Applications considered in order they arrive. For information apply Municipal Art Commission, Room 202, City Hall, Los Angeles, Calif.

New York, N. Y.

AQUA-CHROMATIC EXHIBITION, sponsored by M. Grumbacher for country-wide tours through 1938. Open to all artists in four classifications: professional; art teachers; talented students; hobbyists. Medium: water color. No jury; no fee; no prizes. Last date for arrival of exhibits January 1. For further information address: Michael M. Engel, Exhibition Director, M. Grumbacher, 468 W. 34th St., N. Y. C.

ANNUAL EXHIBITION OF THE NEW YORK WATER COLOR CLUB at the American Fine Arts Society, Dec. 4-25. Open to all artists. Fee \$1; jury of selection. Closing date for exhibits Nov. 29. For information address: Harry de Maine, Sec., New York Water Color Club, 428 Lafayette St., New York City.

New Orleans, La.

***THIRTEENTH EXHIBITION WITHOUT JURY** of the Art Association of New Orleans, Nov. 14-Dec. 2, at the Isaac Delgado Museum of Art. Open to members. Media: oil, water color, pastel, sculpture, prints. Fee, \$5 annual membership fee; no jury; no prizes. Last date for return of entry card Nov. 10; closing date for exhibits Nov. 10. For information address: Art Association of New Orleans, Isaac Delgado Museum of Art, New Orleans, La.

Oklahoma City, Okla.

ANNUAL OKLAHOMA ARTISTS EXHIBIT, Nov. 13-27 under auspices of Ass'n of Okla. Artists. Open to all Oklahoma artists. Media: oil, water color, black and white, sculpture. Fee: \$3. for members; jury for applicants to membership only; cash prizes. Last date for return of entry card Nov. 11, for arrival of exhibits Nov. 13. For information address: Mayne L. Sellers, 1125 N. W. 20th St., Oklahoma City.

Omaha, Neb.

FIVE STATES EXHIBIT OF THE SOCIETY OF LIBERAL ARTS, Dec. 1-Jan. 1 at the Joslyn Memorial. Open to all residents of Iowa, Nebraska, South Dakota, Colorado, and Kansas. Media: oil, water color drawings, prints, small sculpture. No fee; two juries; no prizes (selected group will be exhibited throughout the year). Last date for return of entry card Nov. 15; closing date for exhibits Nov. 15. For information address: Society of Liberal Arts, Joslyn Memorial, Omaha, Neb.

Philadelphia, Penna.

THE THIRTY-SIXTH ANNUAL EXHIBITION OF MINIATURES of the Pennsylvania Society of Miniature Painters at the Pennsylvania Academy of the Fine Arts, Nov. 7-Dec. 12. Open to all living artists. Medium: water color on ivory. Jury of selection; no fee; one medal and one prize. Last date for return of entry card Oct. 9; closing date for exhibits Oct. 23. For further information address: Mr. Howell Tracy Fisher, Sec., 5530 Morris St., Germantown, Philadelphia, Penna.

FIFTEENTH ANNUAL PRINT SHOW, Nov. 29-Dec. 19, at the Philadelphia Art Alliance. Open to all printmakers. Further details not given; for information address: Philadelphia Art Alliance, 251 South 18th St., Philadelphia, Penna.

CIRCULATING PICTURE CLUB ANNUAL EXHIBITION, Nov. 9-27 at the Philadelphia Art Alliance. Open to all artists. Media: oil, water color. No fee; jury of selection; no prizes; purchase fund available. Last date for arrival of exhibits Nov. 1. For information and regulations address: Philadelphia Art Alliance, 251 South 18th St., Philadelphia, Penna.

Richmond, Va.

FIRST BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTINGS, March 12-April 23, at the Virginia Museum of Fine Arts, Richmond. Open to all artists. Medium: oil. No fee; jury of selection; \$6,000 available in purchase prizes. Last date for receiving pictures Feb. 15 in New York; Feb. 21 at Richmond. For information and application blank address: Thomas C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

San Francisco, Calif.

FIFTY-EIGHTH ANNUAL EXHIBITION OF THE SAN FRANCISCO ART ASSOCIATION, March 22-May 2, at San Francisco Museum of Art. Open to all artists. Media: oil, sculpture, mosaic, tempera, fresco. No fee; jury of selection; \$1,600 in cash awards and 2 media medals. Last date for return of entry cards Feb. 26; for arrival of exhibit, March 2. For information address: Katrina R. C. Greene, Registrar, San Francisco Museum of Art, Civic Center, San Francisco, Calif.

Syracuse, N. Y.

ASSOCIATED ARTISTS EXHIBITION OF SYRACUSE, March 1-31, at Syracuse Museum of Fine Arts. Open to all artists living within 25 miles of Syracuse. Media: oils, etchings, water colors, block prints, crafts, camera. Fee to be announced; jury of selection; awards and prizes to be announced. Last date for return of entry cards and arrival of exhibits, Feb. 25. For information address: Miss Anna Wetherill Olmstead, Director, Syracuse Museum of Fine Arts, Syracuse, N. Y.

St. Louis, Mo.

EXHIBITION OF PAINTINGS BY ARTISTS OF ST. LOUIS AND VICINITY, Nov. 3-30, at the City Art Museum. Open to artists resident in St. Louis or within fifty miles of city limits. Medium: oil paintings. No fee; jury of selection; no prizes. Closing date for exhibits Oct. 16. For further information address: Mayrie R. Rogers, Director, City Art Museum, St. Louis, Mo.

Springfield, Mass.

***SPRINGFIELD ART LEAGUE SECOND NO-JURY EXHIBITION**, Nov. 6-21, City Library. Open to members of the league. All media. No jury; fee, league dues of \$5 per year (\$2.50 to new members joining after Nov. 1 paying to June of following year); no prizes. Last date for exhibits, Oct. 30. For further information address: Mrs. Ruth Gibbins, Sec., 232 Fort Pleasant Ave., Springfield, Mass.

Washington, D. C.

SOCIETY OF WASHINGTON ARTISTS FORTY-SEVENTH ANNUAL EXHIBITION, Dec. 11-Jan. 2, at the Corcoran Gallery. Open to all Americans. Media: oil and sculpture. Fee to non-members \$1; jury of selection; medal awards. Last date for return of entry cards and arrival of exhibits to be announced later. For information address: Dorothy M. Davidson, Sec., 1825 F. Street, NW., Washington, D. C.

ANNUAL EXHIBITION OF MINIATURE PAINTERS, SCULPTORS AND GRAVERS SOCIETY OF WASHINGTON, Dec. 11-Jan. 2, at Corcoran Gallery of Art. Open to all miniature painters, sculptors, gravers and etchers. Fee for non-members \$1; jury of selection; no awards or prizes. Last date for return of entry cards and arrival of exhibits Dec. 3. For information address: C. Allen Sherwin, Division of Graphic Arts, U. S. National Museum, Smithsonian Building, Washington, D. C.

Wichita, Kansas

ELEVENTH ANNUAL AMERICAN BLOCK PRINTS EXHIBITION, Nov. 21-Dec. 5, at the Wichita Art Museum. Open to American citizens. Media: Block prints. Fee 50c; jury; two cash prizes. Last date for return of entry card Nov. 10; closing date for exhibits Nov. 15. For information address: Wichita Art Museum, Wichita, Kansas.

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